

LA BOHÈME

An Opera in four Acts

(Founded upon Murger's Novel
"LA VIE DE BOHÈME")



Composed

by **G. PUCCINI**

Vocal Score

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LA BOHÈME



PLATINOTIPIA BERTIERI

TORINO-MENTONE

Giacomo Puccini

LA BOHÈME

(FOUNDED UPON "LA VIE DE BOHÈME" BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF

ACTS I AND II BY WILLIAM GRIST AND PERCY PINKERTON
ACTS III AND IV BY PERCY PINKERTON

Arranged for Voice and Pianoforte by

CARLO CARIGNANI

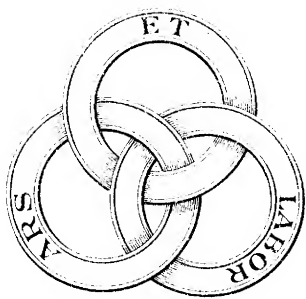
ENGLISH AND ITALIAN TEXT

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CHARACTERS

RUDOLPH, a poet	<i>Tenor</i>	MARCEL, a painter	<i>Baritone</i>
SCHAUNARD, a musician	<i>Baritone</i>	COLLINE, a philosopher ...	<i>Bass</i>
BENOIT, a landlord...	<i>Bass</i>	ALCINDORO, a councillor	
MIMI	<i>Soprano</i>	of state	<i>Bass</i>
PARPIGNOL	<i>Tenor</i>	MUSETTA	<i>Soprano</i>
		Custom House Sergeant ..	<i>Bass</i>

Students – Work Girls – Citizens – Shopkeepers
Street vendors – Soldiers – Restaurant waiters – Boys
Girls, &c. &c.

Time about 1830 in Paris.



... rain or dust, cold or heat, nothing stops these bold adventurers.

Their existence of every day is a work of génius, a daily problem which they always contrive to solve with the aid of bold mathematics.

When want presses them, abstemious as anchorites—but if a little fortune falls into their hands see them ride forth on the most ruinous fancies, loving the fairest and youngest, drinking the oldest and best wines and not finding enough windows whence to throw their money; then—the last crown dead and buried—they begin again to dine at the table d'hôte of change where their cover is always laid; contrabandists of all the industries which spring from art, in chase from morning till night of that wild animal which is called the crown.

Bohemia has a special dialect, a distinct jargon of its own. This vocabulary is the hell of rhetoric and the paradise of neologism.

... ..
... ..

A gay life; yet a terrible one!...

(H. MURGER, preface to the "*Vie de Bohème*") (*).

(*) Rather than follow Murger's novel step by step, the authors of the present libretto, both for reasons of musical and dramatic effect, have sought to derive inspiration from the French writer's admirable preface.

Although they have faithfully portrayed the characters, even displaying a certain fastidiousness as to sundry local details; albeit in the scenic development of the opera they have followed Murger's method by dividing the libretto into four separate acts, in the dramatic and comic episodes they have claimed that ample and entire freedom of action which (rightly or wrongly) they deemed necessary to the proper scenic presentment of a novel the most free, perhaps, in modern literature.

Yet in this strange book, if the characters of each person therein stand out clear and sharply defined, we often may perceive that one and the same temperament bears different names, and that it is incarnated, so to speak, in two different persons. Who cannot detect in the delicate profile of one woman the personality both of Mimi and of Francine? Who as he reads of Mimi's "little hands, whiter than those of the Goddess of Ease", is not reminded of Francine's little muff?

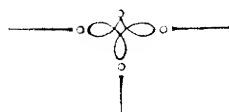
The authors deem it their duty to point out this identity of character. It has seemed to them that those two mirthful, fragile and unhappy creatures in this comedy of Bohemian life might aptly figure as one person whose name should be, not Mimi, not Francine, but "The Ideal"

G. G. - L. I.

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FIRST ACT



"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

"...Mimì era una graziosa ragazza che doveva particolarmente simpatizzare e combinare cogli ideali plastici e poetici di Rodolfo. Ventidue anni; piccola; delicata... Il suo volto pareva un abbozzo di figura aristocratica; i suoi lineamenti erano d'una finezza mirabile..."

"Il sangue della gioventù correva caldo e vivace nelle sue vene e coloriva di tinte rosee la sua pelle trasparente dal candore vellutato della camelia..."

"Questa beltà malaticcia sedusse Rodolfo...Ma quello che più lo resero innamorato pazzo di madamigella Mimì furono le sue manine che essa sapeva, anche tra le faccende domestiche, serbare più bianche di quelle della dea dell'ozio..."

LA BOHÈME

BY

GIACOMO PUCCINI

FIRST ACT

IN THE ATTIC

Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The Passage of the Red Sea" with hands nipped with

$\text{♩} = 108$
Allegro vivace

ff ruvido

cold, and warms them by blowing on them from time to time, often changing position, on account of

the frost.)

p

4

Piano accompaniment for the first system. The right hand features a series of chords and single notes, while the left hand plays a more active, rhythmic pattern. A dynamic marking of *p* (piano) is present in the right hand.

Piano accompaniment for the second system. The right hand continues with chords and single notes, and the left hand maintains its rhythmic pattern. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present.

MARCEL (seated, continuing to paint)
a piacere

Vocal line for Marcel, first system. The melody is simple and follows the lyrics. A dynamic marking of *a Tempo* is present.

This Red Sea Pas - sage feel - eth damp and chill to me.
Que - sto Mar Ros - so mi ammol - li - sce e as - si - de - ra

Piano accompaniment for the third system. The right hand is mostly silent, while the left hand plays a simple harmonic accompaniment. A dynamic marking of *col canto* (with the voice) is present.

Piano accompaniment for the fourth system. The right hand plays a simple harmonic accompaniment, and the left hand continues with its rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present.

Piano accompaniment for the fifth system. The right hand plays a simple harmonic accompaniment, and the left hand continues with its rhythmic pattern.

MARCEL

Vocal line for Marcel, second system. The melody is simple and follows the lyrics. A dynamic marking of *a Tempo* is present.

As if a - down my back a
co - me se ad - dos - so mi pio.

Piano accompaniment for the sixth system. The right hand plays a simple harmonic accompaniment, and the left hand continues with its rhythmic pattern.

MARCEL (goes a little way back from the easel to look at the picture) 5

stream were flowing.
-ves se in stil-le.

MARCEL *rall.* *a Tempo* (turns to his work)

But, in re - venge a Pharaoh will I drown.....
Per ven - di - car - mi af - fo - go un Fa - ra - on!.....

col canto *p* *a Tempo*

RUDOLPH (looking at Marcel)

MARCEL (to Rudolph) *p*

And you?
Che fai?

La - zi - ly
Nei cie - li

6

RUDOLPH *Lo stesso movimento*

ris - ing, See how the smoke from thou - sands of chim - neys floats
bi - gi guardo fu - mar dai mil - le co - mi - gno li Pa -
Lo stesso movimento

RUDOLPH

(pointing to the fireless stove)

up - ward..... And yet that stove of ours..... No
- ri - gi,..... e pen - so a quel pol - tro - ne d'un

RUDOLPH

fu - el seems to need, the i - dle ras - cal!..... Content to
vec - chio ca - mi - net - to ingan - na - to - re..... che vi - ve in

RUDOLPH *poco rit.**a Tempo*

live in ease, just like..... a lord!
o - zio co - me un gran..... si - gnor!
a Tempo

MARCEL

'Tis a ve-ry long time since we paid his law-ful
 Le sue ren-di-te o - ne - ste da un pez-zo non ri-

RUDOLPH

Of what use are the for-ests, all white under the snow?.....
 Quel-le sciocche fo-re-ste che fun sot-to la ne-ve?

MARCEL

wa-ges. Now,
 -ce-ve. Ro-

MARCEL

Lo stesso movimento *poco rit.*
 Ru-dolph, let me tell you a fact that o-ver-
 -dol-fo, io vo-glio dir-ti un mio pen-sier pro-

MARCEL

Lo stesso movimento *f col canto*

RUDOLPH

(approaching Marcel) *a Tempo*

a piacere And I, Mar-
 (blowing on his fingers) Ed io, Mar-

MARCEL

-comes me: I'm sim-ply frozen.
 -fon-do: Ho un fred-do ca-ne.
a Tempo *ff* *col canto*

8

RUDOLPH

cel, to be quite candid I've no faith in the sweat of my brow.
 cel, non ti na_scondo che non cre.do al su - dor del - la fron - te.

ff

3

MARCEL

All my fingers are
 Hoghiao - cia - te le

P staccatissimo

MARCEL

fro - zen Just as if they'd been touch ing that
 di - ta... quasi an - cor le te - nes - si im - mol

ff **P stacc.**

MARCEL

ice - berg, Touching that block of mar - ble, the heart of
 - la - te giù in quella gran ghiac - cia - ia che è il cuo - re

cres. e string.

RUDOLPH *sempre in tempo* 9

f Ah! love's..... a stove con -

MARCEL *L'a - mor..... è un ca - mi -*
(heaves a long sigh, laying aside his palette and brushes, and ceases painting)

false Mu - set - ta!
di Mu - set - ta!

RUDOLPH

-sum - ing a deal of fu - el Where the
-net - to che sciu - pa trop - po... do - re

MARCEL *p* Too quickly!
...e in fret - ta!

RUDOLPH

man does the bur - ning
l'uo - mo è fa - sci - na

MARCEL *p* and the wo - man the light - ing:
e la donna è l'a - la - re...

RUDOLPH *rapido*

pp As the one becomes ashes.
l'u - no brucia in un soffio...

MARCEL *rall* The oth - er stands and watch -
e l'al - tro sta a guar - da -

10

RUDOLPH

MARCEL *a Tempo*

Mean while, in here we're fro-zen
 Main-tan-to qui si ge-la...
 -es
 -re. And we're
 e si

a Tempo

RUDOLPH

MARCEL

The Fire must be lighted:
 Fuo-co ci vuo-le...
 dy-ing of hung-er! I
 nuo-re d'i-ne-dia! A

(VUOTA)

MARCEL (seizing a chair and about to break it up.) (Rudolph energetically resists Marcel's project)

have it! This crazy chair shall save us.
 -spet-ta... sa-cri-fi-chiam la se-4-dia!

(VUOTA)

RUDOLPH (joyous at an idea which has seized him) (Runs to the table and from below he lifts a bulky manuscript)

MARCEL

Eu-re-ka! Yes!
 Eu-re-ka! Sì!

You've found it?
 Tro-va-sti?

(VUOTA)

RUDOLPH

A Tempo come prima

11

When gen - ius is rous - ed, i -
A - gus - sa l'in - ge - gno. L'i -

A Tempo come prima

RUDOLPH

flash - - es

deas come fast and fur - ious..... No;
de - a vam - pi in fiam - ma..... (pointing to his picture) No.

Let's burn the Red Sea!.....
Bru - ciamo il Mar Ros - so?

espressivo

RUDOLPH

think what a stench'twould oc - cas - ion! But my
Puz - za la te - la di - pin - ta. Il mio

RUDOLPH

dra - ma..... my beauti - ful dra - ma shall give..... us
dram - ma,..... l'arden - te mio dram - ma ci scal - -

rit. col canto

RUDOLPH *a Tempo*

warmth. No, the
- di. No, in

MARCEL (with comic terror)

Do you mean to read it. 'Twill chill us.
Vuoi legger-lo for - se? Mi ge - li.

a Tempo

pp

RUDOLPH *string.*

paper in flame shall be burn - ing; the soul to its heaven re - turn - ing; great
ce - ner la car - ta si sfal - di e l'estro ri - voli a'suoi cie - li. Al

cres. *string.*

RUDOLPH (with importance) *a piacere* *a Tempo* *a piacere*

loss, but the world yet must bear it when Rome is in
se - col gran dan - no mi - nac - cia, ... è Roma in pe -

a Tempo

col canto *ff* *col canto*

RUDOLPH (gives Marcel a portion of the manuscript)

peril!
-iglio!

(with exaggeration)

MARCEL

Great soul!
Gran cor!

5 a Tempo

fp *dolcissimo*

RUDOLPH

first act.
pri - mo.

MARCEL

Good!
Qua.

Tear it.
Straccia.

And
Ac.

p

MARCEL (Rudolph strikes a flint on steel, lights a candle and goes to the stove with Marcel; together they

light it.
-cendi.

f

14

set fire to a part of the manuscript thrown into the fireplace, then both draw up their chairs and sit down, delightedly warming themselves.)

RUDOLPH

How joyous the rays!
Che lie - to ba - gl'or!

MARCEL

How cheerful the
Che lie - to ba -

MARCEL

(The door at the back opens violently and Colline enters woking frozen, stamping his feet and throwing angrily on the table a bundle of books)

blaze!
gl'or!

6

ff un po' sostenuto

a Tempo

COLLINE tied up in a handkerchief.)

Sure ly miracles
Già dell'Apoca-

COLLINE

A po - ca - lyp - tic are dawning!
- lisse appa - ri - scono i se - gni.

For,
In

ff

p

115494

p

COLLINE (checks himself,

Christmas eve they ho-nour by al-low-ing no pawning!
 gior - no di..... Vi - gi - lian on s'ac - cet - ta - no pe-gni!

RUDOLPH (to Colline)

Gently, it
 Zit-tò,... si

COLLINE seeing fire in the stove)

What's that? a fire, eh?
 U-na fiamma-ta!

RUDOLPH

is my drama
 dà il mio dramma...

COLLINE

In blazes. I
 ...al fuoco. Lo

16

RUDOLPH

(The fire languishes)

Brilliant!

Vi-vo.

COLLINE

find it ve - ry sparkling!
tro - vo scin - til - lan-te.

RUDOLPH

Brevity's deemed a
La bre-vi - tà, gran

COLLINE

Tooshort its phrases!
Ma du - ra po-co.

RUDOLPH

treasure.
pregio.

COLLINE

(taking the chair from Rudolph)

Your chair pray give me,
Au - to - re, a me la

pp

ff

Red.

p

115484

p

*

MARCEL

These foolish entr' - actes mere - ly make us

COLLINE

Que - st' in - ter - mez - si fan mo - rir d' i -

Au - thor.

se - dia.

pp

RUDOLPH (taking another portion of the manuscript.)

Here is the next act.

MARCEL

At - to se - con - do. (to Colline)

shiv - er. Quickly! Hush, not a

- ne - dia. Pre - sto. Non far su -

p

MARCEL

whis - per.

8 - sur - ro. *string.*

pp

VUOTE

18 (Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.)

Lo stesso movimento
MARCEL *Sostenendo* a Tempo

COLLINE

How deep the thought is!
Pensier pro-fon - do!

ff *a Tempo* *pp staccatissimo*

Colour how
Giusto co.

RUDOLPH

In that blue smoke my dra - ma is
In quel - l'az - sur - ro guis - xolan.

MARCEL

true!
-lor!

RUDOLPH

dy - ing full of its lovescenes ar - dent and new.....
-guen - te sfu - ma un'ar - den - te sce - na d'a - mor!.....

MARCEL

rit.

COLLINE

rit. *a Tempo*

Those were all kisses!
Là c'e-ran baci!

A leaf see crackle
Scoppietta un foglio.

rit. *a Tempo*

rall. *rit.* *a Tempo*

9

RUDOLPH

(throws on the fire the remaining manuscript.)

Three acts at once I desire to
Tre at-ti or vo-gliod'un col-pou-

pp

RUDOLPH

hear.
-dir.

f *p*

COLLINE

On-ly the daring can dream such visions.
Tal degli auda-ci l'i-dea s'in-te-gra.

sf

RUDOLPH (applaud enthusiastically)

Dreams that in bright flame soon dis-appear.
Bel - lo in al - le - gra vam - pa sva - nir.

MARCEL

Dreams that in bright flame soon dis-appear.
Bel - lo in al - le - gra vam - pa sva - nir.

COLLINE

Dreams that in bright flame soon dis-appear.
Bel - lo in al - le - gra vam - pa sva - nir.

p

MARCEL (the flame diminishes)

pp *pp* *pp*

*Ye
Oh!*

MARCEL

Gods! see the leaves well nigh perished!
Dio... già s'abbas - sa la fiam - ma.

COLLINE

How vain is the dra - ma we
Che va - no, che fra - gi - le

p

MARCEL

cherished!
dram - ma!

MARCEL

pp molto rall.

They crackle, they curl up, they die!.....
Già scricchiola, increspa - si, muor!.....

dim. e rall. molto

ppp molto rall.

MARCEL

f a piacere

The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....

corta

Allegro

COLLINE

The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....

corta

Allegro

10

stent. col canto

22 (From the middle door enter two boys, one bearing food, wine and cigars, the other a faggot of wood. At the noise, the three at the fire turn round, and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)

f deciso

RUDOLPH (surprised) *f gridato*

MARCEL Fuel! *f (surprised) gridato*

COLLINE Legna! *f (surprised) gridato*

Wine, too! *f Si-garil gridato (surprised)*

ben ritmato

pp

Ci-Bor-

RUDOLPH *f gridato* (dusk is falling) (enthusiastically)

MARCEL Fuel! *f gridato*

COLLINE Legna! *f gridato*

Bordeaux! All the lux- u- ry of Christmas we are
Bordò! Le do- vi- zied' u- na fie- ra il de-

-gars! All the lux- u- ry of Christmas we are
-dò! Le do- vi- zied' u- na fie- ra il de-

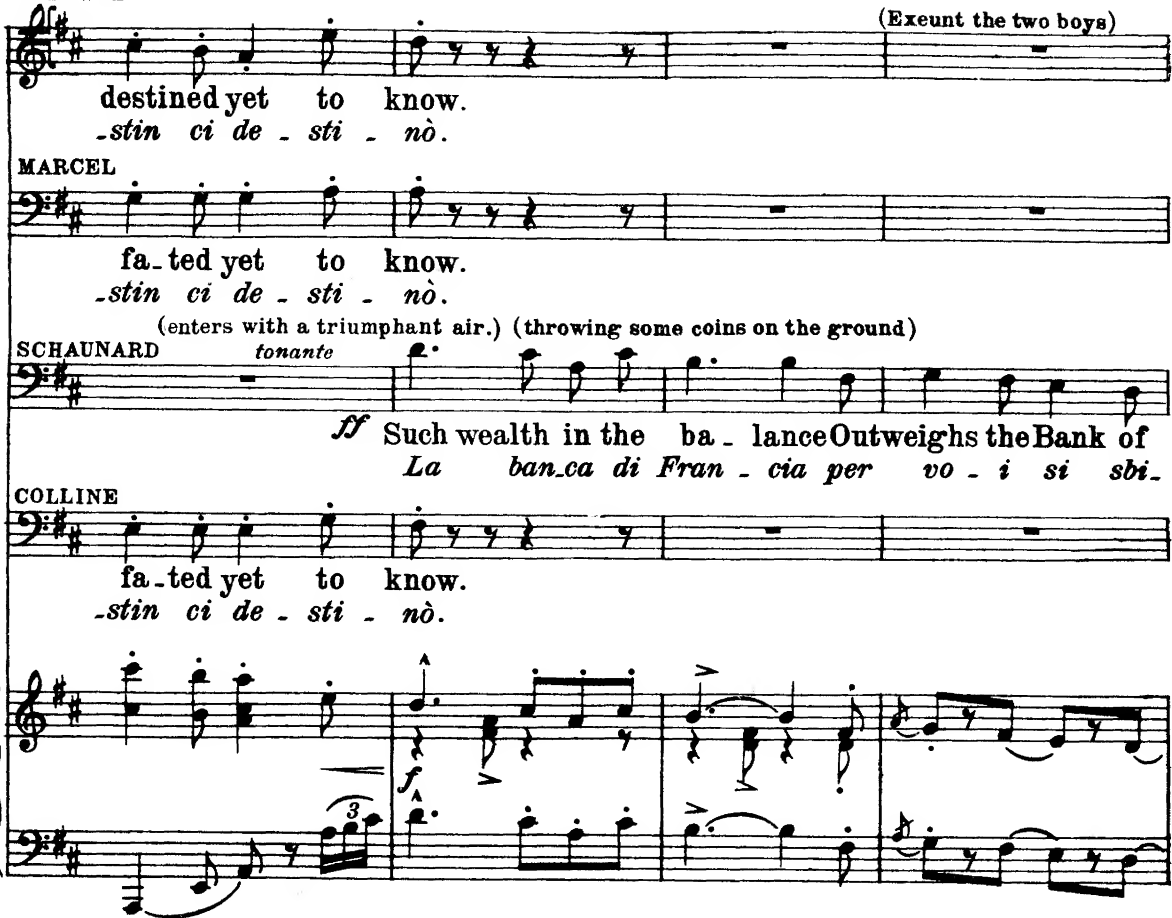
p *p*

RUDOLPH
destined yet to know.
-stin ci de - sti - nò.

MARCEL
fa - ted yet to know.
-stin ci de - sti - nò.
(enters with a triumphant air.) (throwing some coins on the ground)

SCHAUNARD *tonante*
Such wealth in the ba - lance Outweighs the Bank of
La ban - ca di Fran - cia per vo - i si sbi.

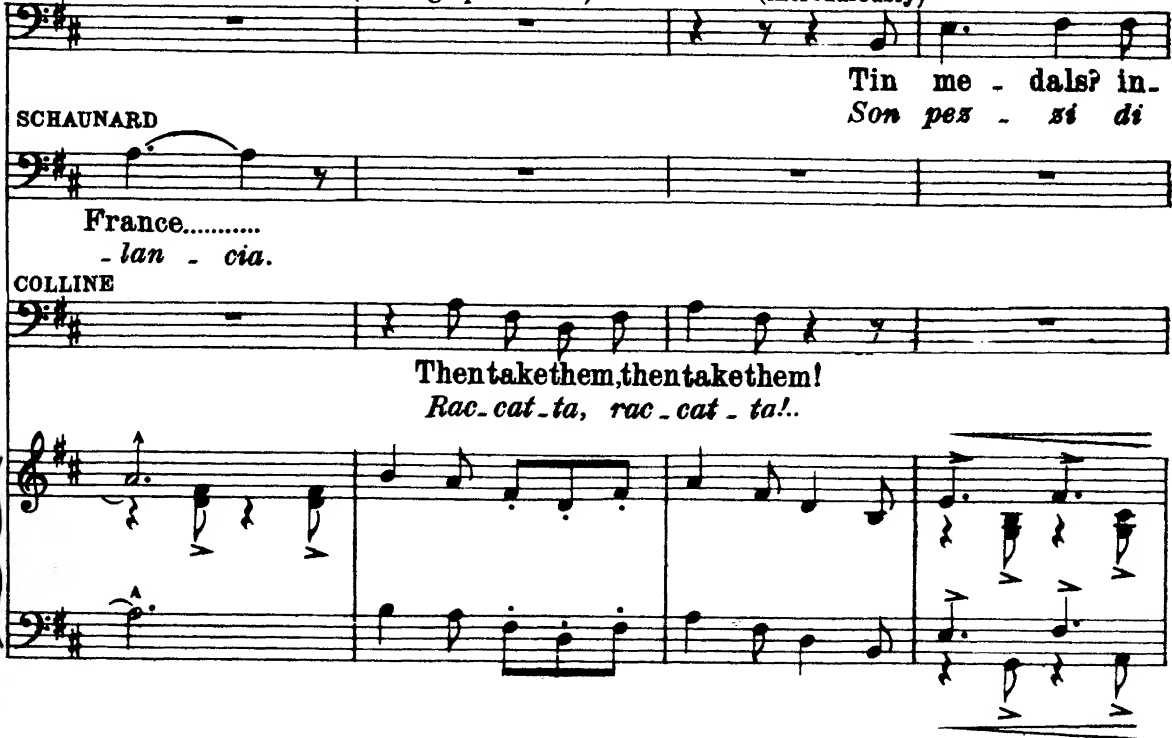
COLLINE
fa - ted yet to know.
-stin ci de - sti - nò.



MARCEL (Picking up the coins) (incredulously)
Tin me - dals? in -
Son per - si di

SCHAUNARD
France.....
- lan - cia.

COLLINE
Then takethem, then takethem!
Rac - cat - ta, rac - cat - ta!..



24

RUDOLPH

(bowing)
King Louis Phi-
Lu-i-gi Fi-

MARCEL

-spect them!
-lat-ta!.. (showing one to Marcel)

SCHAUNARD

gridato

You're deaf, then? or blind? What face do they show?
Sei sor-do?.. Sei lip-po?.. Quest'uomo chi è?

p. leggero
p. *#p.* *p.*

RUDOLPH

-lippe! to my monarch I bow. Shall King Lou - is Phi-lippe at our
-lip-po! M'inchino al mio Re! Sta Lu - i - gi Fi - lip - po ai

MARCEL

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

SCHAUNARD

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

COLLINE

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

p. *#p.* *p.*

RUDOLPH

(They place the money on the table)

25

feet thus lie low?
no - stri.... piè!

MARCEL

feet thus lie low?
no - stri.... piè!

SCHAU.

feet thus lie low?
no - stri.... piè!

COLLINE

feet thus lie low?
no - stri.... piè!

(Continues to recount his good luck; the others do not listen to him, but go on arranging everything on the table)

Now I'll explain; This gold here, or ra...thersilver
Or vi di - rò: que-st'o - ro... o meglio, argento...

11

MARCEL

(putting wood on the stove)

First the stove to re - plenish.
Ri - scal - diamo il ca - mino!

SCHAUNARD

has its own no - ble sto - ry.
ha la sua bra - va i - storia...

COLLINE

So much cold has he
Tan to freddo ho sof -

SCHAUNARD

COLLINE

'Twas an Eng - lish - man, then, Lord.....
 Un in - gle - se, un si - gnor, Lord.....

suffered.
 fer-to!

f *espressivo*

MARCEL (throwing Colline's books from the table) *gridato*

SCHAUNARD

Off!
 Via!

..... or Mi - lord as may be, De - sired a mu - si - cian.
 o Mi - lord che si - a, volea un mu - si - ci - sta...

f

RUDOLPH

MARCEL

Where is the food?
 L'e - sca do - v'è?

Let us furnish the ta - ble!
 Pre - pa - ria - mo la ta - vo - la!

SCHAUNARD

I flew to him.

COLLINE

Io? vo - lo!

gridato

There!
 Là.

MARCEL *gridato*

(they make up a great fire in the stove)

Here!
Qua.

SCHAUNARD

I pay my homage;
*E mi pre-sen-to.*Ac-cep-ted, I en-
M'ac-cet-ta, gli do-

12

p *brillante*

MARCEL (they arrange the viands, while Rudolph lights the other candle)

And here's a pie, too!
Pastic-cio dolce!

SCHAUNARD

-quire.....
*man - - - do...*When shall we start the
A quan-do le le-

COLLINE

Here's cold roast beef.
Ar-ro-sto freddo!

SCHAUNARD

les - - - sons?
*-zio - - - ni?..*When I seek him, in
mi pre-sen-to, m'ac-

SCHAUNARD

poco allarg.

an - swer to my ques - tion "When shall we start the les - sons? He
 - cet - ta e gli do - man - do: a quan - do le le - sio - ni? Ri -

ff poco allarg. *p*

SCHAUNARD

*rall.**a Tempo*

answers "Now, at once!"
 - sponde: "Inco - min - ciam!...",

rall. pp *a Tempo* *m.d.* *mf*

13 "Just
 "Guar."

SCHAUNARD

look there," showing a par - rot that on the first floor hung, then con -
 - da - re!,, e un pappa - gal - lo m'ad - di - ta al pri - mo pian, poi sog -

mf

RUDOLPH

SCHAUNARD

Brilliantly
Ful - gi - da

-tinues: "you must play until that bird has ceased to live!"
 - giunge: "Voi suo - na - re fin - ch  quel - lo mo - ri - re!,,

f

RUDOLPH

29

lightens the room in to splen - dour.
fol-go-ri la sa la splendida. (puts the two lighted candles on the table)

Here are the candles.
Or le can-de-le!

Thus it be-fel, Three days I play and yell, Then on the servant girl
E fu co-si: Suo-nai tre lunghi di... Al-lo-ra usa-i l'in-

What lovely pastry!
Pa-stic-cio dol-ce!

SCHAUNARD

try all the charms where-with I'm la - den, the charms where-with I'm
-can - to di mia pre-sen-za bel la, di mia pre-sen-za

RUDOLPH

An i - dea,
U-n'i-dea!...

What? no cloth on the table? The
Man-giar senza to - vaglia? Il

la - den. I fas-cinate the mai-den.
bel - la... Af-fa-sci-nai l'an-cel - la...

The
Il

COLLINE



MARCEL

"Con-stitu-tion-al!"
"Co-stitu-zional!,"

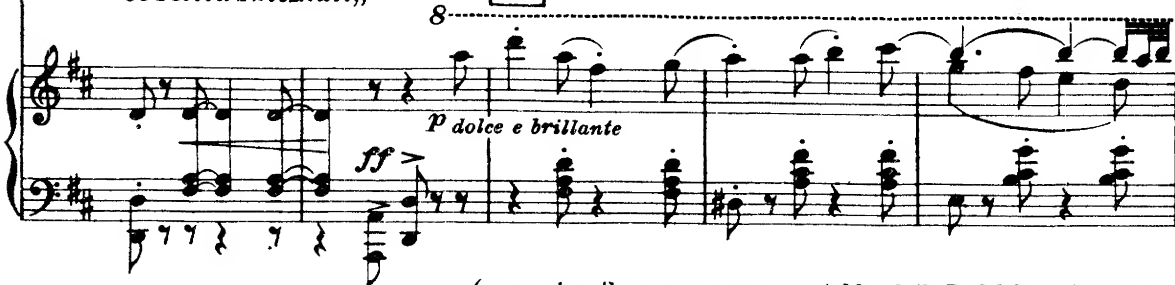
SCHAUNARD



COLLINE

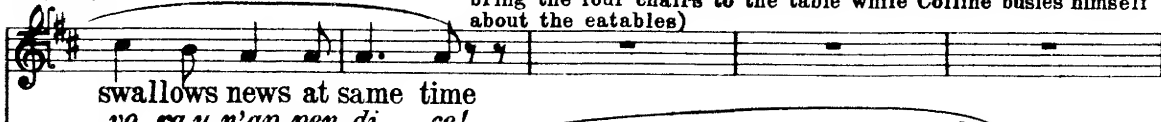
"Con-stitu-tion-al!"
"Co-stitu-zional!,"

14

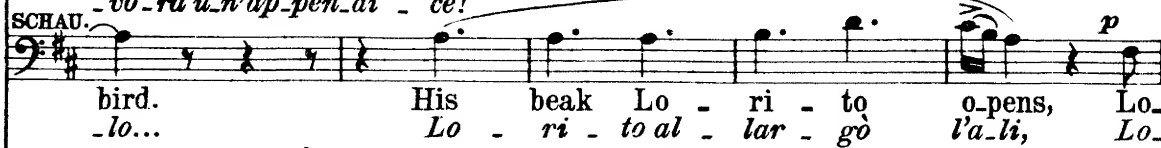


RUDOLPH

(arranging the newspapers as a table-cloth, Rudolf and Marcel bring the four chairs to the table while Colline busies himself about the eatables)



SCHAU.



SCHAUNARD

Meno

poco allarg.

Meno



(seeing that no one is listening, grasps Colline as he passes with a plate) 31

SCHAUNARD (pettishly)
parsley gulps, as So-crates is dead..... The de-vil fly a-
ze-mo-lo, da So-crate mo-ri!..... Che il dia-vo-lo vi

COLLINE
Who?
Chi?

SCHAUNARD *Opp.* (seeing the rest in the act of commencing to eat the cold pie.)
Poco meno
-way with you en-tire-ly. What are you
por-ti tut-ti quan-ti! *leggero* 3 Poco meno Ed or che

15

SCHAUNARD *gridato*
do-ing? No! dain-ties of this kind Are but the stored up
fa-te? No! Que-ste ci-ba-rie so-no la sal-me.

and puts them in the cupboard) *rall.*..... a piacere

SCHAUNARD *p*
fod-der saved for the morrow. Fraught with gloom and sor row: To dine at
-ri-a pei di fu-tu-ri te-ne-bro-sio-scu-ri. Pranzare in

p *rall.*..... a piacere

SCHAUNARD

home on the day of Christmas vi-gil, While the Quartier La -
 ca - sa il dì del - la vi - gi - lia men - tre il Quartier La -

tin em - bel - lish - es Its ways with daint - y food and tempting
 - ti - no le sue vie ad - dob - ba di sal - sic - cie e lec - cor -

rall. *corta* *3*

Allegretto mosso ♩: 132

SCHAUNARD

relish..... Meanwhile the smell of savoury
 - ni - e?... Quan - do un'o - lez - zo di frit -

16 Allegretto mosso ♩: 132

ppp

SCHAUNARD

frit - ters..... The old street fills with fra-grant o -
 - tel - le..... im - bal - sa - ma le vec - chie stra -

SCHAUNARD

(Rudolph, Marcel and Colline surround Schaunard merrily)

dour..... There, singing joyous-ly, merry maidens ho-ver.
 -de?..... Là le ra-gaz-ze can-ta-no con-ten-te

RUDOLPH

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

MARCEL

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

SCHAUNARD

Hav-ing for ec-ho, each a student
 ed han per e-co o-gnuna uno stu-

COLLINE

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

mf ben sostenendo il tempo

SCHAUNARD

(solemnly)

lo-ver.
 -den-te!

p *f marcato* *rall.*

A
 Un

34 Moderato

SCHAU.

lit - tle of re - li - gion comrades, I pray. Within doors
 po' di re - li - gio - ne, o miei si - gno - ri: si beva in

Moderato *ff* *pp* *dolce*

SCHAUNARD

I^o Tempo (Allegro brillante)
 (Rudolph locks the door, then all go to the table and pour out wine)

drink we, But we dine a - way!.....
 ca - sa, ma si pran - zi fuor!.....

I^o Tempo (Allegro brillante)

ff

(all are in amazement)

MARCEL *a piacere*

(two knocks at the door) Who is there?
 ** (without) Chi è là?

BENOIT *a piacere* *a piacere*

'Tis I! 'Tis Be-
 Si può?.. Be-no-

col canto

Allegro vivo ♩ = 152

MARCEL

(they put down their glasses)

'Tis the landlord is knocking.
Il pa-dro-ne di ca-sa!

BENOIT

noit.
it.

Allegro vivo ♩ = 152

17

ff

SCHAUNARD

Bolt the door quickly!
U-scio sul muso.

(calling towards the door)

COLLINE

No, there is no one.
Non c'è nes-su-no.

SCHAUNARD

'Tis fast'ned!
E chiuso.

(without)

BENOIT

Give me a
U-na pa-

p

BENOIT

word, pray.
-ro - la.

p

SCHAUNARD (after consulting his friends goes and opens the door)

Only one!
So - la!

(receiving him with great cordiality)

MARCEL *a piacere* *p*
Hal - lo! Give him a
O - là! date u-na

BENOIT (enters smilingly, showing a paper to Marcel) *a piacere*
Therent.
Af-fitto!

col canto.....

Andantino mosso ♩ = 100

RUDOLPH *p*
Quickly.
Presto. (offers Benoit a glass of wine)

MARCEL *p*
seat, friends.
se - dia. Some
Vuol

SCHAUNARD (with gentle firmness insists on his sitting down) *p*
Sit down!
Seg-ga.

BENOIT (defending himself) *p*
Do not trouble, I beg you.
Non oc-cor-re. Vor-re-i...

18 Andantino mosso ♩ = 100

p dolce

RUDOLPH

(Benoit, Rudolph, Marcel and Schaunard seated. Colline standing.)

Your health!
Toc - chiamo! (All drink.)

MARCEL

Bordeaux?
be-re?

COLLINE

p
Your health!
Tocchiamo!

BENOIT

Thank you!
Grazie!

RUDOLPH

Good health!
Tocchiam!

SCHAUNARD

Drink up!
Be-va!

(Puts down his glass and turns to Marcel showing him the document)

BENOIT

'Tis the quarter's rent I call for.
Quest'è l'ul - ti - mo tri - me - stre...

RUDOLPH (raising his glass)
Your
Toc-

MARCEL (ingenuously)
Glad to hear it.
N'ho piace-re.

SCHAUNARD (interrupting him)
An - oth - er tip - ple.
An - co - ra un sor - so.

BENOIT
and therefore -
E quin-di... Thank you!
Gra - zie!

RUDOLPH (all touching Benoit's glass)
health! Here's to your good health, Sir!
-chiam! Al - la sua sa - lu - te!

MARCEL (raising his glass)
Here's to your good health, Sir!
Al - la sua sa - lu - te!

SCHAUNARD
Here's to your good health, Sir!
Al - la sua sa - lu - te!

COLLINE (raising his glass)
Your health! Here's to your good health, Sir!
Tocchiam! Al - la sua sa - lu - te!

(They sit and drink;
Colline takes the stool
near easel, and sits
down also)

39

BENOIT (addressing Marcel.)

To you I come as the quar-ternow is
A lei ne ven-go per-chè il trime-stre

MARCEL

(Showing Benoit the money on the table)

To keep it I in-tend-ed.
Promised or manten-go.

end-ed. you have promised.
scorso... mi promi-se... a Tempo

RUDOLPH (with amazement aside to Marcel)

Art mad?
Che fai!?

(to Benoit, without
noticing the two)
sempre in tempo

MARCEL

Hast seen it? Then
Ha vi-sto? Or

SCHAUNARD

(aside to Marcel)

What do you?
Sei pa-zzo?

pp stringendo

MARCEL

give your care a res-pite and join our friendly
via re-sti un mo-men-to in no-stra com-pa-

Andantino ♩=56 (resting his elbows on the table)

MARCEL *Appena Meno con marcata intenzione*

circle. Tell me how many years.....
-gnia. Di - ca: quant'anni ha.....

19 Andantino ♩=56 *Appena Meno*

p *rall:.....* *p*

RUDOLPH *p*

MARCEL *p*

Boast you of, my dear Sir?.....
ca - ro signor Beno - it?.....

BENOIT *parlato* *3* *3*

My years? Spare me I pray.
Gl'anni? Per ca - ri - tà!

Ourownageless or
Su e giù la nostra e.

RUDOLPH (while they make Benoit chatter, they fill up his glass immediately that it is empty)

MARCEL *more? -tà.* (lowering his voice and with mischievous tone of half-spoken protesting)

COLLINE *Tòther L'altra*

BENOIT *parlato* *3* *3* *He says 'tis lessor more. Ha det.to su e giù.*

Much more, very much more.
Di più, molto di più.

p *mf*

MARCEL

even_ing at Mabile I caught him In a pas_sage of
 se - ra al Ma - bil... l'han col - to in pec - ca - to d'a -

p

MARCEL

love. At Mabile. 'Toth_er even_ing I
 -mor! al Ma - bil... l'ai - tra se - - ra l'han

(uneasy)
parlato

Me?
 Io!?

p *leggero* *sf* *p* *leggero*

MARCEL

caught you. De_ny? She was lovely. (flattering himself)
 col - to. Neghi! Bella donna! (slaps him on the shoulder)

SCHAUNARD

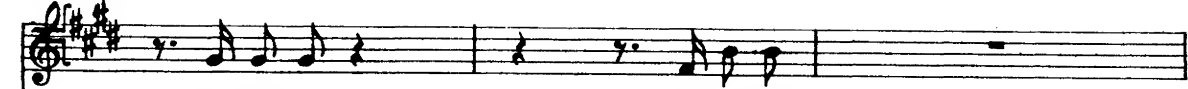
BENOIT

(half drunk suddenly)

By chance twas. Ah! ve-ry.
 Un ca - so. Ah! molto.

rit. *mf* *tr*

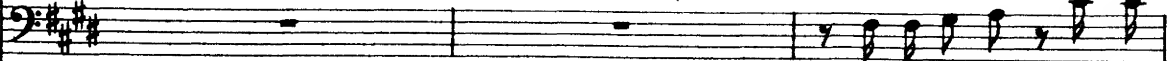
RUDOLPH



Old ras-cal!
Bric-co-ne!

Old rascal!
Briccone!

MARCEL



He's an oak tree. He's a
U-na quercial...un can-

SCHAUNARD



ras-cal!
-co-ne!

Old ras-cal!
Bricco-ne!

(slaps him on the
other shoulder)

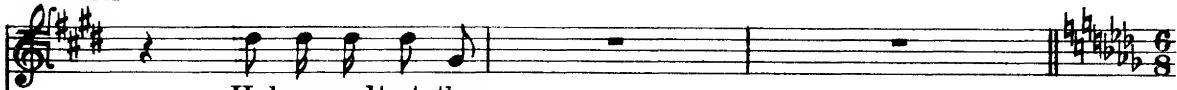
COLLINE



Vile se - du - cer!
Sedut - to - re!



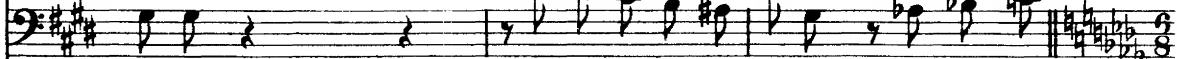
RUDOLPH



He has good taste then.
L'uomo ha buon gu-sto.

rall.

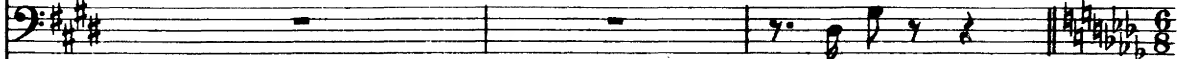
MARCEL



cannon.
-no-ne!...

Her hair was curly auburn With ar-dent
il crin ricciu-to e fulvo. Ei gon-go-

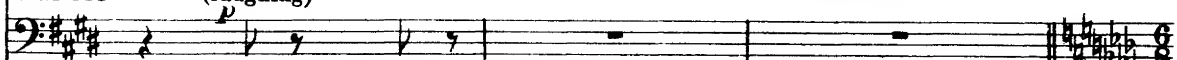
SCHAUNARD



Old knave.
Briccon!

BENOIT

(laughing)



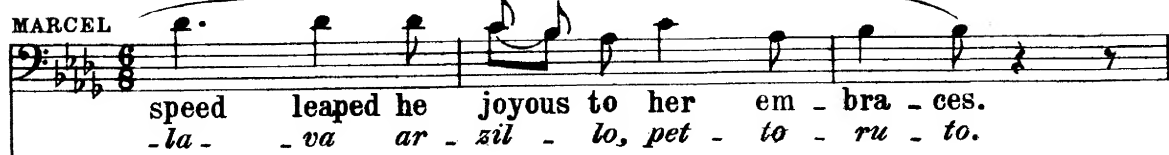
ha! ha!
ha! ha!

rall.



Lo stesso movimento $\text{♩} = \text{♩}$.

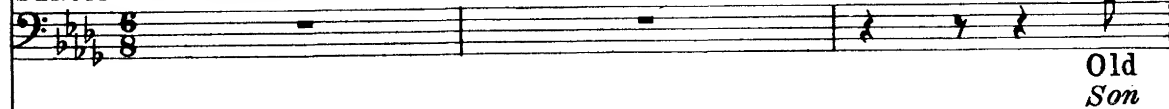
MARCEL



BENOIT

Sostenendo

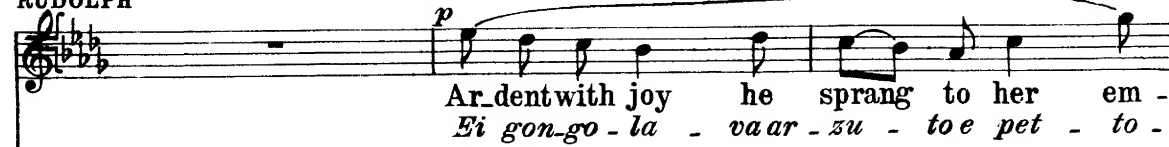
(with increasing exultation)



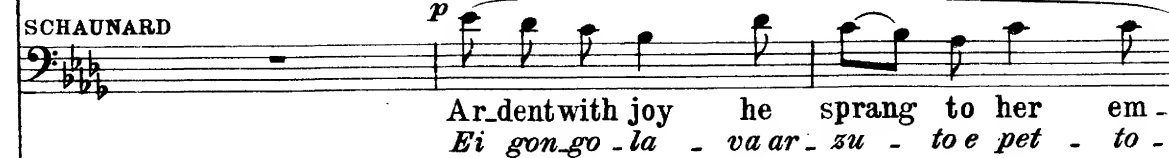
20

Lo stesso movimento $\text{♩} = \text{♩}$.

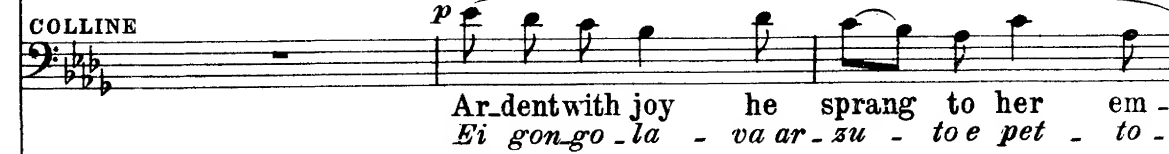
RUDOLPH

stringendo
(with ironical gravity)

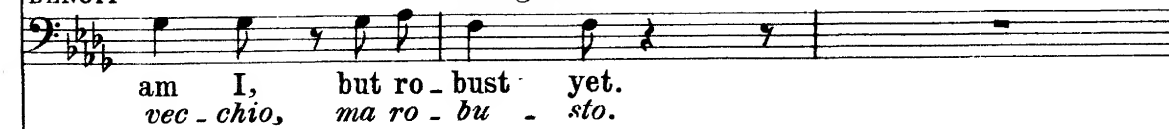
SCHAUNARD



COLLINE



BENOIT

stringendo

44

RUDOLPH
 -bra - ces.
 -ril - lo. *string. e cres.*

MARCEL
 To him she yields her wo - man's love.... and truth.
E a lui ce - dea, la fem - mi - nil..... vir - tù.

SCHAUNARD
 -bra - ces.
 -ril - lo.

COLLINE
 -bra - ces.
 -ril - lo. *string. e cres.*

sempre cres. e accel.

Più mosso
BENOIT (in very confidential style.)
 Bashful was I in youth; Now I can go the pace, though
Ti - mido in gio - ven - tù, o - ra..... me ne ri - pa - go!..

Più mosso

BENOIT (parlato)
 You know that my one de - light is..... a mer - ry dam -
Si sa, è u - no sva - go qualche..... don - net - ta al - le -

BENOIT (accentuated) *Più mosso*

- sel, You know I do not ask a
- gra... e un po'... Non di-cou-na ba-

cres. molto e string. *f* *Più mosso*

BENOIT *rall.* *corta* *p*

whale, nor worldmap to study, Nor like a full moon, a face round and rud-dy, But
- le - na o un mappamon-do o un vi-so ton-do da lu - na pie-na, ma

f *p.* *f* *f* *rall.*

BENOIT *Sostenuto* *parlato* *a Tempo* *f*

leanness, downright leanness, No, No, No! Lean womens'
ma-gra, pro-prio ma-gra, no, poi no! Le donne

Sostenuto *ff* *mf* *a Tempo* *f*

BENOIT *p* *poco rall:.....* *Lento*

claws of tentimes are scrat-chy, Their tem-per somewhat catchy. Full of
ma-gre songrat.ta-ca - pi e spes-so so - pra-ca-pi... e son

pp leggeriss. *poco rall:.....* *ppp* *Lento*

BENOIT

Allegro ♩ = 152

aches too and mourning as my wife is my warn - ing.
 pie - ne di do - ghe, per e - sem - pio mia mo - ghe...

ff

21 Allegro ♩ = 152

p

ff

(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)

MARCEL

con forza *Sostenuto*

A wife poss - ess - ing, yet
 Que - st'uo - mo ha mo - ghe e

Sostenuto

ff *marcatiss.*

RUDOLPH

con forza *Sostenuto*

His vile pol - lu - tion em - pois - ons our
 E am - mor - ba, e ap - pe - sta la no - stra o -

MARCEL

3

thoughts con - fessing im - pure.
 scon - cie voglie ha nel cor!

SCHAUNARD

f

Foul shame!
 Orror!

COLLINE

f

Foul shame!
 Orror!

Sostenuto

3

RUDOLPH

47

(Benoit staggeringly rises and tries in vain to speak)

honest abode.
-nesta magion!

MARCEL

With perfume we must fumigate!
Si abbru-ci del-lo zucchero!

SCHAUNARD

Hence!
Fuor!

COLLINE

Hence!
Fuor!

Drive him forth, the reprobate.
Si di-scacci il re-probo!

string. *p*

string. *e incalzando*

cres.

RUDOLPH

(They surround Benoit, and gradually push him to the door)

Be si-lent.
Si-len-zio!

MARCEL

Be si-lent.
Si-len-zio!

SCHAUNARD

-ral-i-ty of-fend-ed
la mo-ra-le of-fe-sa

COLLINE

Hence ex-pels you.
che vi sca-cia!

BENOIT

(gridando) Be si-lent.
Si-len-zio!

But say,
Io di...

I say.
io di...

f incalzando

ff

p

MARCEL

Be silent. *Silenzio!* Out, your lord - ship, *Via, si - gno - re!*

SCHAUNARD

Be silent. *Silenzio!* Out, your lord - ship, *Via, si - gno - re!*

COLLINE

Be silent. *Silenzio!* Out, your lord - ship, *Via, si - gno - re!*

BENOIT (continually more bewildered)

Sirs, I beg you. *Miei si - gno - ri...*

incalz. e cres. *ff*

(pushing Benoit outside the door)

RUDOLPH *Sostenuto* *a Tempo*

Hence a - way! *Via di qua!*

MARCEL

Hence a - way! *Via di qua!*

SCHAUNARD

Hence a - way! *Via di qua!*

COLLINE

Hence a - way! *Via di qua!*

Sostenuto *a Tempo*

ff

(all standing at the door, looking towards the landing of the staircase)

RUDOLPH *Meno p* *rall:*.....

Wish we your Lord - ship a pleas - ant Christmas
 ...E buo - na se - ra a vo - stra si - gno -

MARCEL *p* *rall:*.....

Wish we your Lord - ship a pleas - ant Christmas
 ...E buo - na se - ra a vo - stra si - gno -

SCHAUNARD *p* *rall:*.....

Wish we your Lord - ship a pleas - ant Christmas
 ...E buo - na se - ra a vo - stra si - gno -

COLLIN *p* *rall:*.....

Wish we your Lord - ship a pleas - ant Christmas
 ...E buo - na se - ra a vo - stra si - gno -

Meno

ff *pp* *dim:.....e.....rall:*.....

RUDOLPH (returning to the centre of the scene)
 (laughing) *a Tempo*

-eve. Ah! ah! ah! ah!
 -ri... Ah! ah! ah! ah!

MARCEL (laughing) *a Tempo*

-eve. Ah! ah! ah! ah! I have paid the last quart-er.
 -ri... Ah! ah! ah! ah! Ho pa - ga - to il tri - me - stre!

SCHAUNARD (laughing) *a Tempo*

-eve. Ah! ah! ah! ah!
 -ri... Ah! ah! ah! ah!

COLLIN (laughing) *a Tempo*

-eve. Ah! ah! ah! ah!
 -ri... Ah! ah! ah! ah!

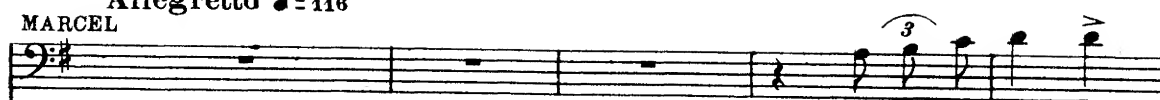
a Tempo

p deciso

50

Allegretto ♩ = 116

MARCEL



Long live the spender!
Vi - va chi spen - de!

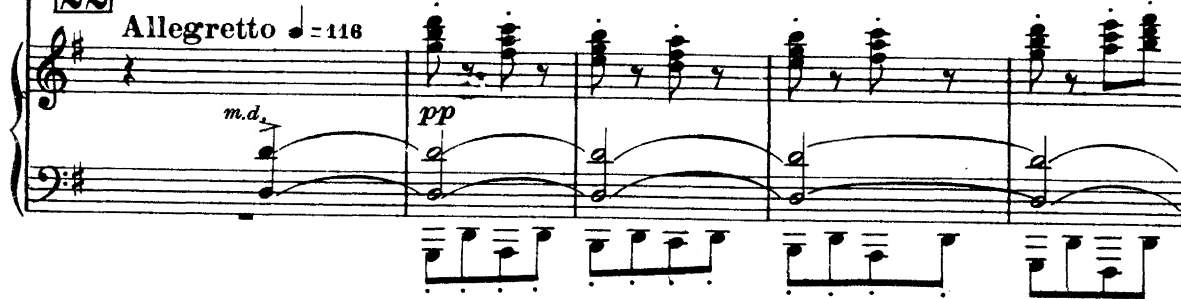
SCHAUNARD



In the Quartier La - tin..... Mo - mus a - waits.
Al Quartie - re La - tin ci at - ten - de Mo - mus.

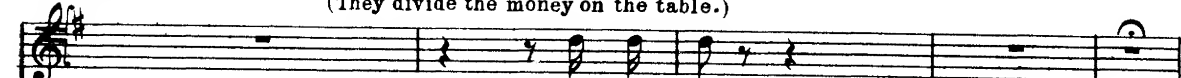
22

Allegretto ♩ = 116



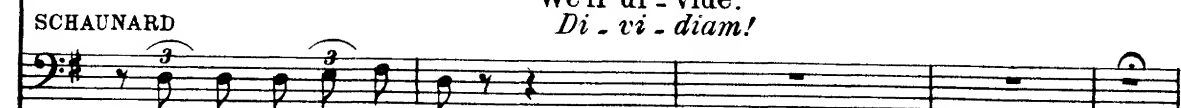
RUDOLPH

(They divide the money on the table.)



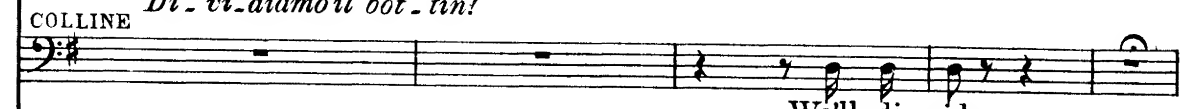
We'll di - vide.
Di - vi - diam!

SCHAUNARD

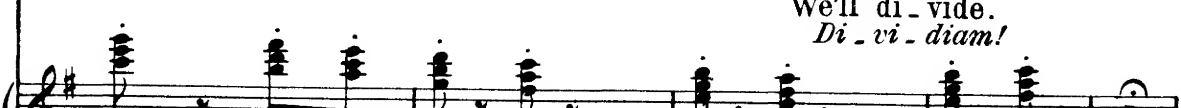


We'll the booty di - vide.
Di - vi - diamo il bot - tin!

COLLINE



We'll di - vide.
Di - vi - diam!



Meno

(holding out a cracked mirror to Colline)



Beauty is a gift
Là ci son bel - tà

heav - en - des - cend - ed;
sce - se dal cie - lo.

Now you are rich, to
Or che sei ric - co,



MARCEL

de-cen-cy pay tri-bute, Bear! have your mane at-tend-ed.
 bada al-la de-cen-za. Or-so, rav-via-ti il pe-lo.

rit. *col canto*

COLLINE

The first chance can find I will make ac-quaintance with a beard e-
 Fa-rò la co-no-scen-za la pri-ma vol-ta d'un bar-bi-ton.

a Tempo *p* *rit.*

COLLINE

-ra-ser. To guide me to the monstrous outrage of a barber's
 -so-re. Gui-da-tem al ri-di-co-lo ol-traggio d'un ra-

a Tempo *f*

COLLINE

wea-pon. Let's
 -so-io. An-

pp

RUDOLPH

MARCEL (humorously) *p* Io

SCHAUNARD (humorously) *f* We go! *p* An-diam!

COLLINE We go, we go! *p* An-diam! an-diam! (humorously)

go. We go! *pp* -diam!... Andiam!

RUDOLPH Andantino ♩ = 92

stay here, finish must I the ar-ticle for my new jour-nal "The
re-sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca-

Andantino ♩ = 92

23 *pp*

RUDOLPH Beaver?" Five minutes only, I know well the work.

MARCEL -storo." Cin-que minuti. Co-nosco il mestier.

COLLINE Be quick, then. Fa pre-sto.

We'll await you
T'aspetterem dab.

(takes a light from the table
and goes to open the door; Mar-
cel, Colline and Schaunard go
out and descend the staircase.)

RUDOLPH

Five minutes on - ly
Cin-que mi-nu-ti.

MARCEL

De-lay and you'll hear the chorus.
Se tar - di, u - drai che co-ro!

COLLINE

at the porter's lodge.
-bas-so dal por-tier.



SCHAUNARD

Allegro vivo. (I. tempo)

You must cut short the Beaver's growing tale!
Ta-glia cor-ta la co-da al tuo Ca - stor!

24 Allegro vivo. (I. tempo)



MARCEL

(from without)

Look to the stair-case;
Occhio al-la sca - la.



54

RUDOLPH

(on the landing near the open door
holding up the candle)

MARCEL

Go slowly!
A - da-gio!

keep well to the handrail.
Tienti al-la rin-ghie-ra.

pp

SCHAUNARD

(the voices of Marcel, Schaunard and Colline continually receding)
(from without)

COLLINE (from without)

May the por-ter be
Ma-le-det-to por-

How plagu-ing dark tis!
E' bu-io pe-sto!

SCHAUNARD

damned!

COLLINE

- tier!

(crying out)

(noise as of one falling)

I have tumbled!
Ac-ci-den-ti!

f *ff*

RUDOLPH

rapidamente

Col-line, are you dead yet?
Col-li-ne, sei mor-to?

ppp

55

MARCEL (further off)

Come quickly!
Vien presto!

COLLINE (in the distance from the bottom of the staircase)

Not this time!
Non an - cor!

pp

(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)

a Tempo

pp

25 Allegretto
(writes, breaks off, thinks, turns again to write)

tr

pp

(Is restless, destroys the writing and throws

tr

mf

RUDOLPH (down the pen) (to himself) (A timid knock on the door is heard)

I'm out of humour!
Non sono in ve - na.

p

MIMI *Lento* (without)

RUDOLPH *Scusi.* (rising) Pardon. Excuse me. My candle's gone
Di grazia, mi s'è spento il

Who's there? 'Tis a la_dy!
Chi è la!? U-na donna!

Lento
ppp

MIMI (at the door with an extinguished candle and a key)

out. Pray, would you?.. No, I thank you!
lume. Vor - reb.be?.. Non occor - re.

RUDOLPH (runs and opens)

has it? Pray, be seated a moment.
Ecco. S'accomodi un momento.

MIMI *All° agitato* (enters, but is seized with a fit of coughing)

RUDOLPH (pressing) (pressing)

I beg you enter. Are you not well?.....
La prego, entri. Si sen-te ma - le?

All° agitato
espressivo
poco rit.

57

MIMI (coughs)

No... Nothing.
No... nul - la.

RUDOLPH

You are quite pale!
Im - pal - li - di - sce!

accelerando

MIMI *poco rall.*

My breath!... 'tis the staircase...
Il re - spir..... Quelle sca - le...

(swoons, and Rudolph has hardly time to support her and place her on a chair while she drops)

poco rall.
pp

her candlestick and key)

RUDOLPH (Embarrassed) *a piacere* (goes to fetch

What can I do to aid her? Ah!
Ed o - ra co - me fac - cio?.. Co -

Allegretto sostenuto (looking at her with great interest)

RUDOLPH *Lento a piacere*

water and sprinkles it on her face)

this! How ve - ry pale her face is!
-sì! Che vi - so d'am - ma - la - ta!

Allegretto sostenuto

pp *col canto*

58

Andante moderato ♩=88

MIMI (revives)

Yes!
Sì.

Do you feel better?
Sì sen-te meglio?

Here'tis ve-ry
Qui c'è tan-to

26 Andante moderato ♩=88

pp

RUDOLPH (Mimi makes signs in the negative)

chil-ly, Nearer the fire be seated an instant! A lit-tle
fred-do. Seg-ga vi-ci-no al fuoco... A-spet-ti... un po' di

MIMI

Thank you! Not so much, please! Thank you!
Gra-zie. Poco, po-co. Gra-zie.

RUDOLPH (gives her a glass and pours out wine)

wine For you. Like this?
vi-no... A lei. Co-sì?

pp

MIMI (drinks) (rising, looks for her candlestick) 59

lentamente

RUDOLPH

Now please al-low me to light my candle, I'm feeling much
O - ra per-metta che accenda il li-me. E tut-to pas-

How lovely a maiden!
(Che bella bam-bi-na!)

MIMI (prepares to go)

better. Yes! Thank you!
-sa-to. Sì! Gra-zie.

RUDOLPH (sees the candlestick on the floor, picks it up, re-lights it and hands it to Mimi without speaking.)

What? so quickly?
Tan-ta fret-ta?

pp

MIMI (outside) a piacere

Now, good evening.
Buona se-ra.

RUDOLPH (accompanies her to the door) *rall. dolce* Oh! how Oh! sven-
(returns suddenly to the table)

Now, good evening.
Buona se-ra. 27

pp *rall.* *col canto*

Un poco più mosso ♩=126

MIMI

(re-entering, but stops on the threshold of the door which remains open)

stu - pid, how stu - pid, the key of my poor cham - ber,
 - ta - ta, sven - ta - ta! La chia - ve del - la stan - za

Un poco più mosso ♩=126

p con agitazione

MIMI

where can I have left it?
 do - ve l'ho la - scia - ta?

RUDOLPH

Come, stand not in the door -
 Non sti - a sul - l'u -

MIMI

(Mimi's light goes out)

Good gra - cious!
 Oh Di - o!

RUDOLPH

-way, your can - dle is flick' - ring in the wind.....
 - scio; il lu - me va - cil - la al ven - to.

dolce

MIMI
please light it just once more!
Tor - ni ad ac - cender - lo.

RUDOLPH (Runs with his candle, but as he nears the door his light too is blown out; the room remains in darkness.)
Oh dear! Now there's mine gone
Oh Dio!... An - che il mio s'è

MIMI (groping about she reaches the table and deposits the candlestick)
Ah! and the key where can it be?
Ah! e la chiave o - ve sa - rà?

RUDOLPH (finds himself near out, too. What a
spen - to! Bu - io

MIMI
I'm so sor-ry.
Di - sgrazia - ta!

RUDOLPH (the door and fastens it)
nuisance! Where can it be?.....
pe - sto! O - ve sa - rà?.....

62

MIMI (with politeness, and advancing cautiously)

Pray for - - give your tiresome little neigh - bour.
 Im - - por - - tu - na è la vi - ci - na...

28

mf

MIMI

Pray for - give your tire - some
 Im - por - tu - na è la vi -

RUDOLPH (Turns where he hears the voice)

Nothing, I as - sure you!
 Ma le pa - re!...

MIMI

(looks for the key on the floor, sliding over it)

neigh - bour.....
 - ci - na.....

RUDOLPH

Do not men - tion it, I pray you.
 Co - sa di - ce, ma le pa - re!

MIMI

Look for it.
Cer - chi.

RUDOLPH (knocks against the

29 *dolce* *p* I'm look - ing!
Cer - co. *dolce e legato*

MIMI

Where can it be? Have you found it?
O - ve sa - ra?.. L'ha tro - va - ta?..

RUDOLPH table, deposits his candlestick and searches for the key with his hands on the floor) (Finds the key; lets an exclamation

Ah!
Ah!

MIMI

I think so.
Mi par - ve...

RUDOLPH escape; suddenly checks himself and puts key in his pocket)

No!
No!

In ve - ry.
in ve - ri -

64

MIMI (searches by feeling)

Found it?
Cer - ca? (feigns to search;

truth.
-tà!

rit. a Tempo

rall. un poco *f* *p*

RUDOLPH
but guided by Mimi's voice and movement, tries to approach her)

Not yet!
Cer - co!

3

(Mimi stoops to the floor,

f espressivo
rall. *p*

MIMI continually feeling; at this moment Rudolph ap-
-proaches her, and stooping, his hand meets Mimi's)

Andantino affettuoso ♩=58

Ah!
Ah!

(holding Mimi's
dolcissimo

30 Andantino affettuoso ♩=58 Your
Che

dim. e rall:..... pp stentate *sfz*

115494

RUDOLPH

ti-ny hand is frozen! Let me warm it in to life. Our search is
 ge-li-da ma-ni-na, se la la-sci riscaldar. Cer-car che

pp

RUDOLPH

use-less; In darkness all is hid-den.
 gio-va? Al bu-io non si tro-va.

m.s.

RUDOLPH

Ere long the light of the moon shall
 Ma per for-tu-na è una not-te di

RUDOLPH

rall:..... affrett. poco rit:.....
 aid us,..... Yes, in the moon-light our search let us con-tin-ue. So
 lu-na,..... e qui la lu-na l'ab-bia-mo-vi-ci-na. A-

rall:..... affrett. poco rit:.....

(Mimi tries to withdraw her hand)

RUDOLPH a Tempo

list-en, pretty maiden, while I tell you in a mo-ment Just who I
 -spet-ti si-gno-ri-na, le di-rò con due pa-ro-le chi son, chi

pp a Tempo m.s. poco rall.....

RUDOLPH $\frac{2}{2}$ p

am, What I do, and how I live.....
 son, e che fac-cio, co-me vi-

pp a Tempo poco affrett. a Tempo

(Mimi is silent; Rudolph lets go her hand, when recollecting she finds a chair, into which she drops as if overcome by emotion)

RUDOLPH rall:.....

..... Shall I? I
 -vo. Vuo rall:..... le? Chi

pp

RUDOLPH Andante sostenuto

31 am, I am, I am a po-et. What's my em-
 son? chi son? Sonoun po-e-ta. Che co-sa

Andante sostenuto p pp

RUDOLPH

- ployment? Writ - ing! Is that a liv - ing? Hardly!
fac - cio? *Scri - vo.* *E co - me vi - vo?* *Vi - vo.*

p *espress.* *f* *rall.*

RUDOLPH

Andante lento ♩ = 52

[32] *dolce* *Andante lento ♩ = 52*

I've wit tho' wealth be wanting; Ladies of rank and
In po - ver - tà mia lie - ta scia - lo da gran si -

p *pp*

RUDOLPH

fashion... all inspire me with passion, In dreams and fond ill - us - ions or castles in the
- gno - re... rime ed in - ni d'a - mo - re. Per so - gni e per chi - me - re e per castelli in

pp

RUDOLPH

air..... Richer is none on earth than I! Bright
a - ria.... l'a ni ma ho mi - lio - na - ria. Ta -

cres. *allarg.* *f* *rit.* *con molto, espress.*

ppp

RUDOLPH

eyes as yours, be - lieve me,..... Steal my price-less
 lor dal mio for - zie - re..... ru-ban tutti i gio-

Sostenendo largamente

p con grande espress.

RUDOLPH

jew - els In Fan - cy's store-house cher - ish'd. Your
 - iel - li due la - dri: gli oc - chi bel - li. V'en -

dolciss.

RUDOLPH

ro - guish eyes have robb'd me, Of all my dreams be-reft me,
 - trar con voi pur o - ra, ed i miei so - gni usa - ti

dolciss.

p

poco allargando

RUDOLPH *con anima*

dreams that are fair yet fleet-ing..... Fled are my tru - ant
 e i bei so - gni mie - i..... to-sto si di - le -

poco allargando

p

RUDOLPH

dolciss. molto rall. a Tempo

fan - cies, Regrets I do not cher - ish.
 - guar !..... Ma il fur - to non m'ac - co - ra

33

dim. molto rall. a Tempo pp

Opp.

break - ing, now gold - en love is
 stan - za la dol - ce spe

RUDOLPH

For now..... life's rosy morn is break - ing, now gold - en love is
 poi - ché,..... poichè v'ha pre - so stan - za la dol - ce spe

f con anima

cres. allarg.

RUDOLPH

wak - ing!.....
 - ran - za!.....

f

dolciss. p

Now that I've told my sto - ry,
 Or che mi co - no - sce - te

34

ppp allarg. sempre

70

RUDOLPH

con anima stentando *allarg.*

pray tell me yours, too, tell me frankly, who are you?
par-la - te vo - i, deh! par-la - te. Chi sie - te?

pp *f con anima* *allarg. p*

RUDOLPH *rall.*

(Mimi a little hesitating, but decides to speak)

Say will you tell?.....
Vì piac - cia dir!.....

pp *col canto* *ppp allarg. e dim. molto*

MIMI

(still seated)
*con semplicità*Andante lento $\text{♩} = 40$

Yes. They call me Mi - mi, But my name is Lu -
Sì. Mi chia - ma no Mi - mi, ma il mio no - me è Lu -

35 *pp* *p* *pp*

Andante lento $\text{♩} = 40$

MIMI

- ci - a..... My sto - ry is a short one..... Fine sat - in
- ci - a..... La sto - ria mia è bre - ve..... A te - la o a

ppp

MIMI

71

stuffs or silk I deft.ly em - broi-der; I am content and
 se - ta ri - camo in ca-sa e fuo - ri... Son tran-quil - la e

espress.
pp

MIMI

hap-py, The rose and li - ly I make for pas - time.... These
 lie - ta ed è mio sva-go far gi - gli e ro - se..... Mi

rall:.....
pp
rall:.....

MIMI

Andante calmo ♩=54

dolcemente
 flow-ers give me pleasure as in magical accents They speak to me of
 piaccion quel - le co-se che han st dolce ma-lì - a, che par-la-no d'a-

36 *dolce*
 Andante calmo ♩=54
molto piano

MIMI

love, of beau-teous spring time..... Of
 -mor, di pri - ma - ve - re,..... che

rit.
col canto
pp
tr

72

MIMI

fan - cies and of vi - sions bright they tell me,..... such as
 par - la - no di so - gni e di chi - me - re,..... quel - le

pp

MIMI

a Tempo

po - ets, and on - ly po - ets know, Do you hear me?
 co - se che han nome po - e - si - a... Lei m'in - ten - de? (moved)

RUDOLPH

Yes.
 Sì.

rall:..... *rall:.....*

MIMI

Lentamente

They call me Mi - mi, But I know not why!
 Mi chiama - no Mi - mi, il per - chè non so.

Lentamente
molto espressivo *pp* *pp* *pp*

Allegretto moderato ♩ = 144

MIMI

con semplicità

All by my - self I take my frugal sup - per; To mass not oft re -
 [37] So - la, mi fo il pran - zo da me stes - sa. Non va - do sempre a

Allegretto moderato ♩ = 144
p

MIMI *poco rall:..... a piacere*

-pair-ing, Yet oft I pray to God. In my room live I lone-ly,
mes-sa ma prego assai il Si-gnor. Vi-vo so-la, so-let-ta,

pp poco rall:..... col canto

MIMI *a Tempo*

Up at the top there in my lit-tle cham-ber A-bove the
là in u-na bian-ca ca-me-ret-ta: guar-do sui

a Tempo

p

MIMI *poco rall:..... Andante molto sostenuto con molta anima*

housetops so lof-ty. Yet, when the frost is
tet-ti e in cie-lo, ma quando vien lo

poco rall:..... Andante molto sostenuto

38 *pp*

MIMI

ov-er, There first the sunlight greets me.....
sgel-lo il pri-mo so-le è mi-o.....

cres. poco a poco

MIMI *con grande espansione* *allarg.*

Spring's first sweet fra-grant kiss is mine!..... is
il pri - mo ba - cio del - l'a - pri - - le è

allarg.

MIMI *a Tempo con espansione intensa* *rall.*

mine!..... Her first bright sun - beam is
mi - - o!..... il pri - - mo so - - le è

dim. pp a Tempo rall.

MIMI *I. Tempo andante agitando appena* *Sostenendo*

mine! A rose, as her pe - tals are ope - ning, Do I tenderly
mi - - o! Ger - moglia in un va - so u - na ro - sa... Foglia a foglia la

I. Tempo andante agitando appena *Sostenendo*

MIMI *allarg.* *ten.*

cher - ish. Ah! What a charm lies for me in her
spi - o! Co - sì gen - til il pro - fu - mo d'un

allarg. col canto

MIMI *calmo come prima* 75

frag - rance!..... A - las! those flow'rs I
fior..... Mai fior ch'io fac - cio, ahi.

calmo come prima *pp* *ppp*

MIMI

make; The flow'rs I fa - shion, a - las! they have no
-mè!..... i fior ch'io fac - cio, ahi - mè, non han - no o-

poco rit.

MIMI *senza rigore di tempo con naturalezza*

per - fume! More than just this I cannot find to tell you,
-do - re! Altro di me non lesa - pre - i narra - re:

a Tempo *rall.*

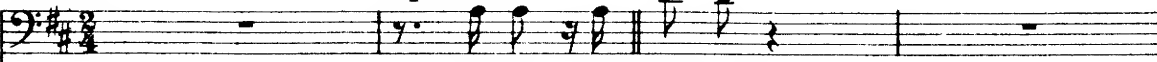
pp

MIMI *rall.*

I'm a tiresome neighbour that at an awkward moment intrudes up-on you.
so - no la sua vi - ci - na che la vien fuo - ri d'ora a impor - tu - nare

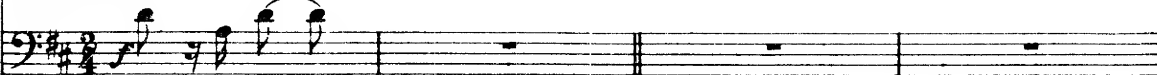
(At the shouts of his friends Rudolph is annoyed)
Allegretto ♩ = 100

MARCEL

a piacere

Hallo! you hear not!
O - là. Non sen - ti?

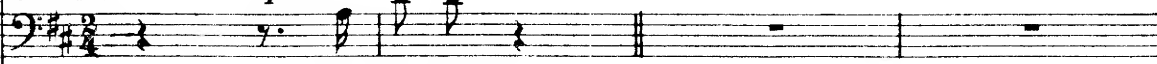
(From the courtyard)

SCHAUNARD *a piacere*

Eh! Rudolph!
Ehi! Rodol - fo!

(from below)

COLLINE

a piacere

Ho! Rudolph!
Ro - dol - fo!

39

Allegretto ♩ = 100

*col canto**p.*

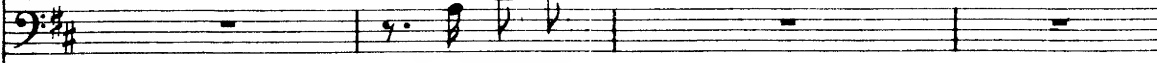
3

RUDOLPH (Getting more annoyed, Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)



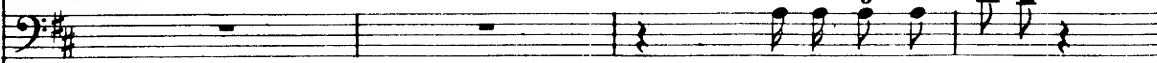
I have
Scrive an -

MARCEL



Don't dawdle!
Lu - ma - ca!

SCHAUNARD



Do not tar - ry, idler?
Ac - ci - denti al pigro!

COLLINE



Poe - taster, come!
Po - e - tu - co - lo!



77

MIMI (Approaching the window a little)

Who are they?
Chi son?

RUDOLPH (Turning to Mimi)

still three lines to finish.
cor tre righe a vo-lo.

SCHAUNARD

Come, or you will
Sen-ti-rai le

pp stacc.

pp

RUDOLPH

I'm not lone-ly, we are
Non son so-lo. Siamo in

MARCEL *f*

SCHAUNARD

What do you there so lone-ly?
Che te ne fai lì so-lo?

catch it!
tue.....

(remains still at the window to make sure of his friends going.)

RUDOLPH *a Tempo*

two, so to Mo-mus, on. There keep us places; we will follow quickly.
du-e. Andate da Mo-mus, te-ne-te il posto, ci sa-remo to-sto...

a Tempo

pp

40

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)

MARCEL *(gradually departing)*
p
 Mo-mus, Momus, Mo-mus, Gent-ly and soft-to sup-per let us
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

SCHAUNARD
p
 Mo-mus, Momus, Mo-mus, Quiet and soft-ly we'll to sup-per
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

COLLINE
p
 Mo-mus, Momus, Mo-mus, Soft-ly and quiet we'll to sup-per
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

pp

MARCEL *perdendosi*
 go..... And po-etry let flow.....
 via..... Tro-vò la po-e-sia!.....

SCHAUNARD
 go. Momus, Mo-mus, Momus, Mo-mus, Momus!
 via. Momus, Mo-mus, Momus, Mo-mus, Momus!

COLLINE *perdendosi*
 go. Momus, Mo-mus, Momus, Mo-mus, Momus!
 via. Momus, Mo-mus, Momus, Mo-mus, Momus!

pp

Largo sostenuto ♩=58

79

(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

RUDOLPH

p *3* *dolciss.*

Lovely maid in the moon - light..... Your face en-
O so - a - ve fan - ciul - la,..... o dol - ce

MARCEL

And poe - try let flow.....
Tro - vò la po - e - si - a.....

41

Largo sostenuto ♩=58

pp

RUDOLPH

- tran - cing like radiant se - raph from on high ap - pears.....
vi - so di mi - te cir - con - fu - so al - ba lu - nar,.....

MARCEL

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re -
in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so -

f

80

MIMI

(with emotion)
con anima

Love a lone o'er
Ah! tu sol co-

- turns. Heart to heart, and
- gnar! Fre- mon già nel-

ff cres. molto *fff largamente sostenuto*

MIMI

heart has sway..... Ah Love! to thee do we sur-
mandi, a - mor!..... tu sol co-man-di, a-

Soul to soul, Love binds us in his fet-ters.
- l'a - ni - ma..... le dol-ces-ze e-stre-me.

P espressivo *dim.*

MIMI

sostenendo

- ren- der.....
- mo- re!.....

(placing his arm round Mimi)
pp Love now shall rule..... our
Fre- mon nel-l'a-nima.....

ppp sostenendo

(yielding to her lover's embrace)

81

MIMI *mormorando*

Sweet to my soul the ma_gic voice of love its mu_ sicchant eth Life's
 Oh! co-me dol - ci sen-do no le sue lu-sin - gheal co - re... tu

RUDOLPH

hearts..... a lone..... shall rule our hearts a lone..... Life's
 dol - cez - ze estre - me, fre-mondol - cezze estre - me, nel

poco stent.

MIMI *Sempre più sostenuto* (disengaging herself)

fair - est flower is love..... No, I pray you!

RUDOLPH *sol co-man-di a - mor!*..... (kisses Mimi) *dolcissimo*
 fair - est flower is love..... My
 ba - cio fre-me a - mor!..... Sei

Sempre più sostenuto

42

ppp m.d. *m.s.*

MIMI

Your comrades a - wait you.
 V'a - spet-tan gli a - mi - ci...

RUDOLPH

sweet heart!..... Do you then dis -
 mi - a!..... Già mi man - di

ppp

MIMI (hesitating)
I should like - no, I dare not...
Vorrei dir... ma non o - so...

RUDOLPH (gently)
- miss me? Say!...
vi - a? Di!

ppp armonioso *pppp m.d.*
* *Red.*

MIMI *rit:.....* (coquettishly) Calmo
Could I not come with you?
Se ve-nis - si con voi?

RUDOLPH (surprised)
What? Mi-mi!
Che?... Mi-mi!

Calmo **43** *espress.* *poco affrett.*
col canto *pp*

RUDOLPH (insinuatingly)
It would be much more pleasant here to stay, outside 'tis
Sa-reb - be co - si dol-ce re-star qui. C'e freddo

MIMI (With great abandon) *rall.:..... rit. molto.....*

I'll be al- ways near you!
Vi sta-rò vi - ci - na!...

RUDOLPH

chil - ly.
fuo - ri... On re-
Eal ri-

rit. molto

rall. e dim. molto

pppp

MIMI (archly) $\text{♩} = 58$ (gives her arm to Rudolph)

Who knows, sir? Very well, I o-
Cu - rio - so!... (very gracefully to Mimi) *dolciss.* Obbedi - sco, sì.

RUDOLPH (lovingly aids Mimi to put on her shawl) *p*

- turning? Take my arm, my lit_tle maiden
- tor.no? Dammi il braccio, mi pic - ci - na....

$\text{♩} = 58$

pp *pp dolciss.*

MIMI (They go arm in arm to the door) *sostenuto* (with abandon) (they go out)

- bey!..... I love thee.....
- gnor!..... *pp* *sostenuto* Io t'a - - mol!.....

RUDOLPH

You love me? Say.....
Che m'a - - mi di?.....

sostenuto *m.s.*

MIMI (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... A -

RUDOLPH (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... A -

ppp *allargando*

MIMI *pp perdendosi* (curtain)

love!.....
-mor!.....

RUDOLPH *pp perdendosi*

love!.....
-mor!.....

pppp *m.s.* *molto rall. e dim.*

due Ped.

SECOND ACT

85

«... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schanard, the great musician - as they were wont to style themselves - regularly frequented the Café Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra.»

«... Gustavo Colline, il grande filosofo; Marcello, il grande pittore; Rodolfo, il grande poeta; e Schanard, il grande musicista - come essi si chiamavano a vicenda - frequentavano regolarmente il Caffè Momus dove erano soprannominati: I quattro Moschettieri: perchè indivisibili.

«Essi giungevano infatti e giucavano e se ne andavano sempre insieme e spesso senza pagare il conto e sempre con un «accordo» degno dell'orchestra del Conservatorio.»

Mademoiselle Musetta was a pretty girl of twenty...

Very coquettish; rather ambitious; but without any pretensions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

«Madamigella Musetta era una bella ragazza di venti anni...

«Molta civetteria, un pochino di ambizione e nessuna ortografia...

«Delizia delle cene del Quartiere Latino...

«Una perpetua alternativa di brougham bleu e di omnibus, di via Breda e di Quartiere Latino.

«- O che volete? - Di tanto in tanto ho bisogno di respirare l'aria di questa vita. La mia folle esistenza è come una canzone; ciascuno dei miei amori è una strofa, - ma Marcello ne è il ritornello. -»

SECOND ACT

87

IN THE LATIN QUARTER

A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

CHRISTMAS EVE

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag shop. Schaunard stands outside a tinker's buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.

$\text{♩} = 112$
Allegro focoso
in due

m.s.
fff marcatisimo

HAWKERS
 Bass I. (shouting) **ff**
 (outside their shops) Come, buy my o-ranges!
 A - ran-ci, dat-te-ri!

Bass II. **ff**
 Come, buy my o-ranges!
 A - ran-ci, dat-te-ri!

Soprani **ff**
 (including students, workgirls, townsfolk and others) Ah!.....
 Ah!.....

Tenori **ff**
 What.....
 Quan -

STREET ARABS **ff**
 Fine ap-ples! look at them!
 A - ran-ci, nin-no-ii!

THE CROWD

1

ff

Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Ah!.....
 Ah!.....

a rack - et! What up_roar!
 - ta fol - la! Che chias.so!

Hot roasted chest_nuts! ex - cellent tof_fee and hardbake!
Cal - di i mar - ro - ni e ca - ra - mel - le. Tor - ro - ni!

..... Cream foam - ing and froth - y!.....
 *Pan - na mon - ta - tal.....*

..... Fine hard - bake! Fine hard - bake!.....
 *Oh! la cro - sta - tal.....*

(Curtain rises)

(pushing through the crowd and offering their own wares)

89

HAWKERS

VUOTA (some)

Try our can - dy! (some)
Ca - ra - mel - le!

THE CROWD

Flow'rs for the
Fio - ri alle

What an up - roar!
Quan - ta fôl - la!

STREET ARABS

Rur a -
Su, cor -

Piano

VUOTA *ff*

(others) (some)

Try our can - dy!
La cro - sta - ta!

Fat larks and or - to - lans!
Frin - guel - li, pas - se - ri!

(others) (some)

la - dies! Cream for the ba - bies!
bel - le! Pan - na mon - ta - ta!

Look at them!
Dat - te - ri!

(some) (others)

Hold fast to me, what up - roar!
Strin - gi - ti a me, che chias - so!

(others)

- long! Hold fast to me. Haste a - long!
- riam! Strin - gi - ti a me. Su, cor - riam!

Swiftly let us haste a - long!
Su, cor - ria - mo, su, cor - riam!

Piano

a 115494 *a*

(some) (others)

Hot roasted chest-nuts! ex-cell.ent
Cal-di i mar-ro-ni! Pan-na, tor-

(some) (others)

Look at our tof-fee! Look at our
Lat-te di coc-co! Oh! la ero-

(all)
Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!

(all)
Come, let us pass, let us pass!
Da-te il pas-so, cor-riam!

(some) (others)

Look at our ap-ples! Look at our
Dat-te-ri, a-ran-ci! Lat-te di

hard-bake!
-ro-ni!

can-dy!
-sta-ta!

What a rack-et-ing, let us go!.....
Quan-ta fol-la! su, par-tiam!.....

What a rack-et-ing, let us go!.....
Quan-ta fol-la! su, par-tiam!.....

(all)
chest-nuts! Hot roasted
coc-co! Cal-di i mar

ff

a 115494 *a*

(all)

Rich cream and froth-y! Chocolate and
Pan-na mon-ta-ta, nin-no-li, tor-

(all)

Hard-bake and can-dy! Here you have them
A-ran-ci, fio-ri, dat-te-ri, tor-

ah!..... Ho! make
 ah!..... *Da-te il*

ah!.....
 ah!.....

chestnuts! Chocolate and tof-fee!
-ro-ni! Ninno-li, tor-ro-ni!

tof-fee!
-ro-ni!

han-dy!
-ro-ni!

way there!
pas-so!

(shouting to the waiters who run to and fro)

(gridando) (gridando)

Come a-long! With the
Pre-sto qua! Un bic-

Come a-long!
Ca-me-rier!

FROM THE CAFÉ

ff

f

3

a > 415494 a

THE CROWD

Ah!..... What a rack-et!
ah!..... Quanta fol-la!

(4 sole)
Hold fast to me! come a -
Stringi-tia me, cor -

(4 soli)
Hold fast to me! come a -
Stringi-tia me, cor -

(some)
Chaffinches! Or - to-lans! Chestnuts all
Fringuelli e pas-se-ri! Cal-di mar-

beer! Hith-er! Some beer!
-chier! Cor-ri! Da ber!

Wait-er!
Bir-ra!

FROM THE CAFÉ

Em-ma,
Em-ma!

quan-do ti chia-mo!
why, don't you hear me!

(2 sole)
long!
-riam!

(all)
What racket-ing
Che chias-so,

long!
-riam!

(others)
hot!
-ron!

(all)
Ex-cellent chest-nuts!
Vo-gli una lan-cia! Fine or-an-ges!
A-ran-ci,

Some beer!
Da ber!

Hal-lo!
O-là!

Bring me a drink!
Dunque? Un caf-fè!

Come a-long!
Ca-me-rier!

HAWKERS.
Bass

(all) *ff*

Cho.colate! jer.seys! Who'll buy my car.rots!
Lat.te di coc.co! Giub.be! Ca.ro.te!

(they move away)

Hold fast to me!
Strin.gi.ti a me!

(moving away)

What a racket!
Quan.ta fol.la,

(moving away)

Chestnuts all hot!
Cal.di i mar.ron!..

Look at our or.an.ges,
Dat.te ri! nin.no.li,

ff

THE CROWD

let us go!
su.par.tiam!

ap.ples and flowers!
a.ran.cie fior!

94 (* after blowing the horn, about which he has long been haggling with the tinker)

SCHAUNARD

(*) (*) *f*

What a dreadful *Re!*..... What a dreadful
Fal-so que-sto Re!..... *fal-so que-sto*

4

SCHAUNARD

(Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)

Re! What's the price of the lot?
Re! *Pi-pa e cor-no quan-t'è?...*

p 8

MIMI *Lo stesso movimento*

p Let's go and buy the bonnet!
Andiam per la cuffietta?

RUDOLPH

p Let's go.
Andiam...

COLLINE (to the clothes dealer who has been mending a coat for him.)

p It's rather shabby, but sound and not ex-
E un poco u - sa - to... ma è serio e a buon mer.

Lo stesso movimento
legato e un poco sostenuto

p

MIMI

dolce

To thee I'm cling - ing Let's
A te mi strin - go... An -

RUDOLPH.

Hold tightly to my arm, love! Let's
Tien - ti al mio braccio stret - ta... An -

MARCEL (alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)

COLLINE (he pays, and then carefully consigns the books to the various pockets of his long-coat)

-pen - sive!
- ca - to...

MIMI

go!
- diam!

RUDOLPH. (they enter the bonnet-shop.)

go!
- diam!

MARCEL

I feel somehow as if I fain must shout: Ho! laughing lasses,
Io pur mi sen - to in ve - na di bri - dar: Chi vuol don - nine al -

f rit. a Tempo

A HAWKER. (crossing the stage) (shouting.)

Who'll buy my plums?
Pru-gne di Tours!...

HAWKERS.

Salmon!
Trote!

Oranges!
Datteri!

MARCEL (accosting a girl)

Will you play at..... love?..... Let's play to-
-legre, un po' d'a - - mor?..... Fac.ciamo in-

HAWKER.

Who'll buy my plums!
Pru-gne di Tours!

MARCEL

-ge - ther, Let's play the game of buy and sell!
-sie - me... fac - cia-mo a ven - dere e a com-prar!...

(a group of girls enter)

MARCEL

(the girl runs away, laughing)

Who'll give a penny for my virgin heart?
Io dò ad un soldo il ver-gi-ne mio cuor!

(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)

SCHAUNARD

Surging onward, ea - ger, breathless, moves the madding
Fra spin-to-ni e pe - sta - te ac - cor-ren-do af-



Sop. 1.

SALESWOMEN

Buy our pret-ty scarf-pins! Try our tof-fee and our
Nin - no-li, spil - let - te! Dat - te-ri e ca - ra -

Sop. 2.

Buy our pret-ty scarf-pins! Try our tof-fee and our
Nin - no-li, spil - let - te! Dat - te-ri e ca - ra -

SCHAUNARD

throng, as they fro-lic, fro-lic, ev-er in their wild and
-fret - ta la fol - la e si di - let - ta nel pro-var gio-ie

5



hardbake!.....
- mel - le!.....

hardbake!.....
- mel - le!.....

HAWKERS
Bassi

Flowers for the ladies!
Fio - ri alle bel - le!

STREET ARABS.

SCHAUNARD
mf Ah!.....
Ah!.....
(looks pityingly over Colline's shoulder)

mad..... insane en - dea - vour!
mat - te..... in - sod - di - sfat - te....

COLLINE
(comes up, waving an old book in triumph)

Such a rare co - py!
Co - pia ra - ra, anzi

MARCEL
(on reaching the Café, shouts to Schaunard and Colline.)

To
A

SCHAUNARD

Honest fel low!
Uo - mo one - sto!

COLLINE

well nigh unique; a grammar of Ru - - nic!
u - - ni - ca; la gramma - ti - ca Ru - - ni - ca!

115494

RUDOLPH (coming out of the milliner's with Mimi.) *Sostenendo un poco*

Come a long; my friends are
Vie - - ni, gli a - mi - ci a -

MARCEL

sup - per! He's gone to buy a bon - net!
ce - nal En - trò da una mo - di - sta.

SCHAUNARD

Ho! Ru - dolf!
Ro - dol - fo?

COLLINE

Ho! Ru - dolf!
Ro - dol - fo?

p Sostenendo un poco

(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townsfolk. At these latter the three friends glare furiously, and then enter the Café)
(drawing attention to her pretty new bonnet)

MIMI

p Do you think this rose-trimmed bon - net
Mi sta ben que - sta cuf - fiet - ta

RUDOLPH

wait - - ing!.....
- spet - ta - no.....

HAWKERS (some)

Cream of the choi - cest!
Pan - na monta - ta!

100

MINI

suits me?.....
ro - sa?.....

STREET ARABS. (some)

Cho - cola - te pas - ties!
Lat - te di coc - co!

Bass 1.

Bass 2.

HAWKERS

f Ex - cel - lent hard - bake!
Oh! la cro - sta - ta!

f Cream of the
Pan - na mon -

RUDOLPH

The co - lour suits your dark com - -
Sei bru - na e quel co - lor ti

Bass 2.

choi - cest!
- ta - ta!

Tenor

Come a - long!
Ca - me - rier!

Bass

Come a - long!
Un bic - chier!

FROM THE CAFÉ

p

MIMI (looking into a shop-window) *poco rall:*

Oh! what a pretty neck-lace!.....

RUDOLPH *Bel vez-zo di co-ral-lo!.....*

-plex-ion.
do-na.

Hurry up!
Presto, alà!

Come a-long!
Ra-ta-fià!

poco rall:

RUDOLPH

I've an aunt, a million-aire; If the good God wills to take her, then shall you
Hou no zi-o mi-lia-na-rio. Se fa sen-no il buon Di-o vo-gli com.

6

RUDOLPH (Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

have a neck-lace far more fine! *crescendo e stringendo*
-prarti un vizzo assai più bel!

STREET ARABS

**Lo stesso movimento,
ma un po' più animando**

WORK - GIRLS AND STUDENTS.

Lo stesso tempo

CITIZENS.

Sop. *p*
Let us fol - low the oth - ers!
Fuc - ciam co - da al - la gen - te!

Ten.
Be care - ful, girls, be
Ra - gaz - ze, sta - te at -

STREET ARABS. (running to another shop)
ah!
ah!

ah!
ah!

ah!
ah!

Bass 1. (from the stalls)
Now for the hard - bake!
Oh la cro - sta - ta!

7 Lo stesso tempo

p animando poco a poco

(making for the Rue Mazarin)

What up - roar! What a rack - et!
Che chias - so! Quan - ta fol - la!

care - ful!
- ten - te!

Rue Ma - za - rin's the
Pi - gliam via Maz - za -

Ex - cell.ent hard - bake!
Oh la cro - sta - ta!

Cream from the dai - ry!
Pan - na mon - ta - ta!

cres.

Let's get a - way, I'm cho - king!
 Io sof - fo - co, par - tia - mo!

near - est!
 - ri - no!

The coff - ee's com - ing
 Ve - di'el caf - fe e vi -

Cream from the dai - ry!
 Pan - na mon - ta - ta!

Flowers for the la - dies!
 Fio - ri al - le bel - le!

cres. sempre

(they enter the café) (from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

Let's go to the "Mo - mus!"
 An - diam là da Mo - mus!

now! Let's go to the "Mo - mus!"
 - cin! An - diam là da Mo - mus!

O - ranges, ap - ples and chest - nuts all hot!
 Nin - no - li, dat - te - ri, cal - di mar - ron!

Bass 1!

O - ranges, choc - o - late, hardbake and
 A - ranci, dat - te - ri, nin - no - li,

Bass 2!

Chaf finches, or - tolans, jun - ket, what
 Frin - guelli, pas - se - ri, pan - na, tor -

(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Come prima

Ho!.....
Ahl.....

Ho!.....
Ahl.....

flowers!.....
fior!.....

ho!.....
-ron!.....

Come prima

(Enter Rudolph and Mimi: she notices a group of students)

Lo stesso movimento, ma sostenendo
(in a tone of playful remonstrance)

RUDOLPH

What is it?
Che guar-di?...

COLLINE

The vulgar
Odio il pro.

8 Lo stesso movimento, ma sostenendo

p sostenendo

pp

MIMI

Are you jea - lous?
Sei ge - lo - so?

RUDOLPH

The man in love is always jealous,
All'uom fe - li - ce sta il so - spetto ac -

COLLINE

herd I hate, just as did Ho - race!
- fa - no vol - go al pard'O - ra - zio.

MIMI

Are you
Sei fe - -

RUDOLPH

dar - ling!.....
- can - to.....

SCHAUNARD

And I, when I am eat - ing, I can't stand be - ing
Ed io quan - do mi sa - zio vo'ab - bon - dan - za di

MIMI
then in love?
li - ce?

RUDOLPH
f allarg. *a Tempo*
Ah!..... yes, so much in love! *p* Are
Ah!..... *si*, *tan - to!* *E*

MARCEL
(to the waiter) *allarg.*
We want a supper of the choicest! Smartly!
Vogliamo una ce-na preli - ba - ta. *Le - sto!*

SCHAUNARD
crowded..... *a Tempo*
spa-zio..... *Formany!*
Permolti!

allarg..... *f* *p*

MIMI
Yes, deep - ly!

RUDOLPH
Si, *tan - to!*

you?
tu?

Sop. I. (some) (they enter the café.)
Let's go!
An-diam!

Sop. II. (others)
Let's go!
An-diam!

Ten. (others)
At the "Mo - mus"! *f*
Là da Mo - mus!

9

(To the waiter who hurries back into the café while another comes out to lay the table.)

(Rudolph and Mimi reach the café.)

MARCEL
Hasten!
Lesto!

SCHAUNARD
Hasten!
Lesto!

COLLINE
Hasten!
Lesto!

(Archi)

PARPIGNOL - a HAWKER (faintly at a distance)
Moderato assai

Who'll buy some pret - ty toys from Par - pi -
Ec - co i gio - cat - to - li di Par - pi -

PARPIGNOL
-gnol!
-gnol!

(joins his friends and introduces Mimi.)

RUDOLPH
Two pla - ces.
Due po - sti.

COLLINE
So we have
Ec - co - ci

Let's have supper!
Fi - nal - men - te!

col canto.....

RUDOLPH

All.^o moderato ♩ = 76

come. This is Mi - mi, the mer-ry flow'r - girl, And
 qui. *Questa è Mi - mi, ga - ia fio - ra - ia. Il*

10

All.^o moderato ♩ = 76

RUDOLPH

now she's come to join us, Our par-ty is com - ple - ted,.....
 suo ve - nir com - ple - ta la bel - la com - pa - gni - a,.....

pp *pp*

RUDOLPH

rit......

..... for I,..... for I shall play the po - et,
 *per - chè*..... *per - chè son io il po - e - ta*

rit......

cres. *f*

RUDOLPH

espressivo
a Tempo

While she's the muse in - car - nate..... Forth from my
 es - sa la po - e - si - a..... *Dal mio cer.*

rall...... *pp* *a Tempo*

Andante mosso ♩=80

RUDOLPH

brain flow songs of pas-sion, as at her touch the pretty buds blow,..... as
- vel sboc-cia-no i can-ti, dalle sue di-ta sbocciano i fior,..... dal-

Andante mosso ♩=80

RUDOLPH

in the soul a-wak-eth beau-ti-ful Love! beau-ti-ful
- l'a-nime e-sul-tan-ti sboc-cia l'a-mor, sboc-cia l'a-

RUDOLPH *brillante* *Poco meno*

Love!.....
- mor!.....

MARCEL (laughing) 3 3 (ironically) 3

Ah! ah! ah! ah!
Ah! ah! ah! ah!

SCHAUNARD (laughing) 3 3

Ah! ah! ah! ah!
Ah! ah! ah! ah!

COLLINE (laughing) 3 3

Ah! ah! ah! ah!
Ah! ah! ah! ah!

11 *brillante* *Poco meno*

3 8 3 3

pp

MARCEL

- u - tin!
ra - ri!

(with a grave bow to Mimi)

COLLINE

Di - gna est in - tra - ri.

SCHAUNARD (with droll dignity of manner)

(all take their seats as the

Ingre-diat si ne - ces - sit.

poco rall.

COLLINE

I'll grant on - ly an ac -
Io non dò che un ac -

poco rall.

waiter returns)

(corta)

PARPIGNOL

(quite close)

Who'll buy some pretty toys from Par-pi - gnol!.....
Ec - co i gio - cat - to - li di Par - pi - gnol!.....

COLLINE

(catching sight of the waiter, he shouts to him.)

- cessit!
- cessit!

Some
Sa -

12

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and CHILDREN paper lanterns. He is surrounded by a crowd of merry urchins.)

Allegretto giocoso ♩=132

COLLINE Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Here is Parpi-
 Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Ec-co Parpi-
 (Waiter hands the menu, which the four friends carefully scrutinize in turn.)
 sausage!
 - la - me...

Allegretto giocoso ♩=132

- gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with
 - gnol, Parpignol, Parpi - gnol! Col.... car - ret - to.... tut - to

mf brillante

flowers! Here is Par - pi - gnol, Parpi - gnol, Parpignol, Parpi-
 fior!..... Ec-co Par - pi - gnol,.. Parpi - gnol, Parpignol, Parpi-

1:
 2:
 - gnol! I want the drum, and I the horse, I want the
 - gnol! Vo-glio la tromba, il ca-val - lin, voglio il can-
 - gnol!
 - gnol! No, the drum shall be mine.
 Il tam-bur, tambu-rel,

(Urchins in a group wrangle round the barrow, while their scolding mothers approach,

gun, and I the whip,
- non, voglio il fru - stin,

Get away! they are mine.
dei sol - da - ti i drap - pel.

MARCEL (looking at the menu)

I'll have
Un tac -

SCHAUNARD

Bringsome venison!
Cer - vo ar - ro - sto!

but their threats of punishment prove futile, for the children refuse to come away.)

I. Sop. THE MOTHERS (with shrieks and threats) *deciso*

f Ah!
Ah!

and giving his orders in a loud voice)

MARCEL

turkey!
- chi - no!

SCHAUNARD

And some Rhenish! And some lobster, on - ly
Vin del Re - no! A - ra - go - sta sen - za

COLLINE

Bringsome claret, too!
Vin da ta - vo - la!

13

114 Più mosso
con slancio

Wait a bit, you dirty little ras - - cals! What can it be that
raz - za di fur - fanti inde - mo - nia - - ti, che ci ve - ni - te a
COLLINE
shell it!
cro - sta!
Più mosso
con slancio

sets you all a - ga - ping? Get home to your beds!
fa - re in que - sto lo - co? A ca - sa, a let - to!
f

Get home, la - zy ras - - cals, or you shall all have such a
Via brut - ti sguar - ia - - ti, gli scap - pel - lot - ti vi par -
tr

ti - - dy beat - ing! Get home, then, get home, you laz -
- ran - - no po - co! A ca - sa, a let - to, raz -
cres.

(One mother seizes her boy by

- y set of rascals. D'ye hear me?
- za di fur - fan - ti, a let - to!

the ear and he begins to whimper.)

Molto sostenuto

A BOY (whimpering) *a piacere corta*

Want a gee-gee, want a drum!...
Vo' la trom-ba, il ca - val - lin!.....

RUDOLPH

Mimi, what would you like?
E tu Mi - mi, che vuoi?

Molto sostenuto

a Tempo

col canto

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

MIMI

Some custard.
La crème.

(with an air of supreme importance, addressing the waiter)

SCHAUNARD

The best you've got. For a lady!
È gran sfar - zo. C'è una dama!

dolce

quasi a piacere

p a Tempo

(Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14 1.^o Tempo

CHILDREN

Long live Par - pi - gnol, Par-pi-
Vi - va Par - pi - gnol, Par-pi-

(without)

- gnol, Parpignol, Parpi - gnol!
- gnol, Parpignol, Parpi - gnol!

Buy the drum, buy the
Il tambur, tambur-

(in the distance)

drum.
- rel,

get away, it is mine!
dei solda-ti il drap-pel!

rall:.....

MARCEL

Now then lit - tle Mi - mi, what lov - ing pres - ent did you receive from
 Si - gno - ri - na Mi - mi, che do - no ra - ro le ha fat - to il suo Ro -

15

sempre pp

MIMI

This lit - tle bon - net trimm'd with lace and ro - ses,
 U - na cuf - fietta a piz - zi, tut - ta ro - sa,

MARCEL

Ru - dolf?.....
 - dol - fo?.....

MIMI

ve - ry pret - ty, do you not think it
 ri - ca - ma - ta; coi miei ca - pel - li

MIMI

suits my fair com - plex - ion? I long have wished to have one
 bru - ni ben si fon - de. Da tan - to tem po tal cuffietta è

118

MIMI

like this but I could not,..... he quick - -
co - sa de - si - a - ta..... ed e - -

MIMI

- ly found out what my heart had longed.....
- gli ha let - to quel che il co - re a - scon - -

rall. *stent.* a Tempo

MIMI

for;.....
de
Now one who
O - ra co -

MIMI

reads the heart's long cher-ished sec - - rets is a
- lui che leg - ge den - tro a un cuo - - re sa l'a -

rall.

MIMI *a Tempo*

mas - ter..... a migh - ty mas - ter.
 - mo - re..... ed è... let - to - re.

SCHAUNARD

A ve - ry great pro -
 E - sper - to pro - fes -

a Tempo

SCHAUNARD

- fess - or.
 - so - re...

COLLINE

Al - read - y
 Che ha già di -

COLLINE

he poss - ess - es his dip - lo - ma in love's po - ems
 - plomi e non son ar - mi pri - me le sue ri - me

120

MARCEL

SCHAUNARD

Oh
O

All that he wild-ly ut- - ters seems quite true.
Tan - to che sem-bra ver- ciò ch'e-gli e - spri - me!

mf

MARCEL

sweet-est dreams of hope and love's fair fanc - - - ies you
bel-la e - tà d'in - ganni e d'u - to - pi - - e! si

p

RUDOLPH

a Tempo

soste-

MARCEL

The
La

trust, you hope and all seems rosy and love - - - ly.
cre - de, spe-ra, e tut - to bel-lo ap - pa - - re.

cres.

RUDOLPH

nendo un poco

tornando a tempo

allarg.

most divine of all our po-et's works, friend is that which teaches
più di-vi - na del-le po-è - si - e è quella, a-mi-co,

cres. f

tornando a tempo

MIMI a Tempo 121

RUDOLPH

us to tru-ly love.....
che c'in-segna a - ma - re!

And love is
A - mare è

MIMI rall. a Tempo

certainly more sweet than hon - ey, more.....than hon - ey.
dolce anco - ra più del mie - le, più del mie - le!

a Tempo

MIMI

It depends on your taste whether it's hon - ey or vin - e - gar.
Se - con - do il pa - la - to è mie - le, o fie - le!

MIMI

RUDOLPH Oh Heaven! I hurt him.
O Dio! l'ho of - fe - so!

He's mourning, my Mi - mi.
E in tut - to o mia Mi - mi.

122 MIMI

RUDOLPH
MARCEL
SCHAUNARD
COLLINE

Let's have a toast.
Al-le - gri, o un to-ast!..

Up with the drinks...
Qua del li - quor!....

A way with
E via i pen -

A way with
E via i pen -

A way with
E via i pen -

m. s. *ff*

MIMI
RUDOLPH
MARCEL
SCHAUNARD
COLLINE

sor-row let us all be gay!..... Let's drink.
-sier, al-ti i bicchier! be - viam!.... be - viam!

sor-row let us all be gay!..... Let's drink.
-sier, al-ti i bicchier! be - viam!.... be - viam!

a piacere

sor-row let us all be gay!..... Let's drink. Bring me a phial
-sier, al-ti i bicchier! be - viam!.... be - viam! Ch'io be - va del

Let's drink.
Be - viam!

rall.

Let's drink.
Be - viam!

rall:..... *f*

(Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady.
She is followed by a pompous old gentleman who is both fussy and overdressed.)

RUDOLPH

Allegro moderato ♩ = 132

(surprised to see Musetta)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

MARCEL

of poison! Herself!
tos - si-co! Es - sa!

SCHAUNARD

(in amazement)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

COLLINE

(in amazement)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

16

Allegro moderato ♩ = 132

ff brillante

SHOP - WOMEN.

Sop! (perceiving Musetta)
Look! *Yes!* *She!* *Mu-set - ta!*
To! *Si!* *Lei!* *Mu-set - ta!*

She! *Look!* *Mu-set - ta!*
Lei! *to!* *Tor-na - ta!*

subito PP

Oh! *what swag-ger!*
Sia - mo in au - ge!

My! *she's gor.geous!*
Che toe-let - ta!

(breathless)
ALCINDORO *brillante*

Just like a val - et *I must run here and there.*
Come un fac - chi - no... *cor-rer di qua... di là...*

p

MUSETTA (as if calling a pet-dog)

ALCINDORO

Come, Lu-lu!
Vien, Lu-lù!

No! no! not for me! I can stand no
No! no! non ci stà... non ne pos-so

f *p*

MUSETTA (Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

ALCINDORO

Come, Lu-lu!
vien, Lu-lù!

more! I can stand no more!
più... non ne pos-so più!

SCHAUNARD

He's had a pret-ty good time I reckon.
Quel brut.to co-so mi par che su-di!

p *f*

MUSETTA (Alcindoro in a state of great irritation sits down and turns up his coat-collar.)

ALCINDORO

Sit down, Lu-lu!
Sie-di, Lu-lù!

How now? out-side here?
Co-me! qui fuo-ri? qui?!

f *p*

17

126

ALCINDORO
(grumbling)

Such a term of fond en-dear-ment pray do not ap-ply to me!
Ta - li no - mi - gno - li pre - go ser - ba - te - li al tu per tu!

f *p leggero*

MUSETTA
(a waiter approaches to lay the cloth.)

Now don't be Blue - Beard
Non far - mi il Bar - ba -

cres. *f* *pp*

MUSETTA
(sits down facing the café)

pray!
-blù!

MARCEL
(contemptuously)

With his chaste young Su -
Col - la ca - sta Su -

COLLINE (scrutinizing Alcindoro)

The naugh - ty, naugh - ty Eld - er!
E il vi - zio con - te - gno - so...

p *m.s.*

MIMI (to Rudolph) *p*

And her clothes are smart, too!
E pur ben ve - sti - ta!

RUDOLPH

The angels can't af -
Gli ange - li van - no

MARCEL

- san - na!
 - san - na!

MIMI (with curiosity)

Do you know who she is?
La co - no - sci? Chi è?

RUDOLPH

- ford them.
nu - di.

MARCEL

You had bet - ter ask
Domanda - te lo a

pp

MUSSETTA

(disconcerted at not being noticed by her

MARCEL *p* (Mar.cel can
(Mar.cel.lo mi
me. Well, her name is Mu - set - ta;.....
me. Il suo nome è Mu - set - ta;.....

Sostenendo appena
p

MUSSETTA

(friends)

see me, But he won't look, the vil.lain!
vi.de... e non mi guarda il vi.le!

MARCEL
Her sur.name is Tempt - a - tion! As to her vo -
co.gno.me: Ten.ta - zio - ne! Per sua vo.ca -

18

MUSSETTA

(getting more irritated)

And Schaunard is laugh - ing!
Quel Schaunard che ri - de!

MARCEL
- ca - tion, Like a rose in the breezes..... so she chan - ges
- zio - ne fa la ro.sa dei ven - ti; gira e mu.ta so -

p

MUSSETTA

They provoke me past
Mi fan tutti u-na

lov-er for lov-er without num-ber.....
ven-ti d'a-man-ti e d'a-mo-re,.....

MUSSETTA

bear-ing! Ah, could I but beat
bi-le! Se po-tes-si pic

And like the spite-ful screech-owl.....
e co-me la ci-vet-ta.....

MUSSETTA

them! If I could, I would scratch!)
-chiar! Se po-tes-si graf-fiar!)

a bird that's most ra-pacious, the food that most she
è uc-cel-lo san-gui-na-rio; il suo ci-bo or-di

espressivo *a Tempo*

130

MUSETTA

But I on - ly have to back me this old pel - i -
Ma non ho sot - to man che que - sto pel - li -

MARCEL

fa - vours is the heart!
- na - rio è il cuo - re!

MUSETTA

- can.
- can! No matter!
A - spet - ta!

MARCEL

Her food the heart is!.....
Man - già il cuo - re!.....

MUSETTA

a Tempo
 (shouting)

Hi, waiter here!.....
Ehi! Came - rier!.....

MARCEL

ritenuto
amarezza


Thus have I now none left. So pass me the ra -
Per questo io non ne ho più! Pas - sa - te - mi il ra -

col canto *f* *a Tempo*

19

(pointing to a plate as the waiter hurries thither.)

MUSSETTA



Hi, waiter here!..... See this plate has a hor - rid smell of
Ehi! Came-rier!..... Questo piatto ha una puz - sa di ri -

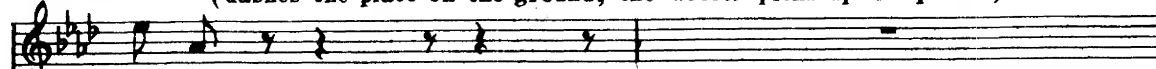
MARCEL

-gout!
 -gù



MUSSETTA

(dashes the plate on the ground; the waiter picks up the pieces)



on-ions!
 -frit-to!

ALCINDORO

(remonstrating)

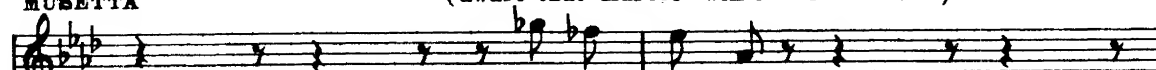
Don't, Mu-set - ta
 No. Mu-set - ta...

do be qui - et!
 zit - to, zit - to!



MUSSETTA

(aware that Marcel will not look round)



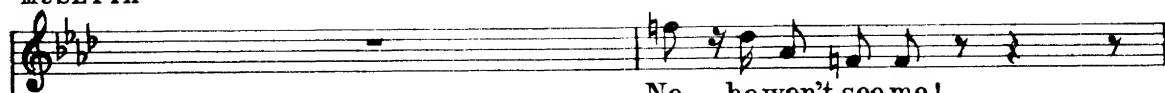
He won't look round!
 (*Non si vol ta!*) (in mock despair)

ALCINDORO

Gent - ly! gent - ly!
 Zit - to! zit - to!



MUSSETTA



No, he won't see me!
(*Ah non si vol-ta!*)

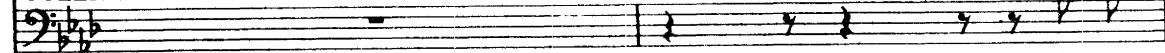
ALCINDORO



gent - ly! Man - ners! man - ners!
zit - to! Mo - di, gar - bo!

What's the matter?
A chi par-li?..

COLLINE



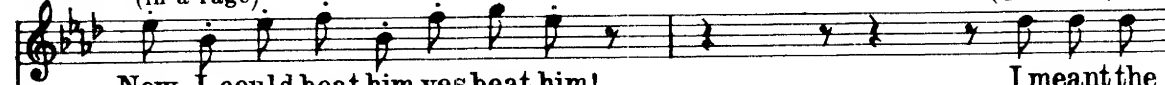
Oh! this
Que-sto



MUSSETTA

(in a rage)

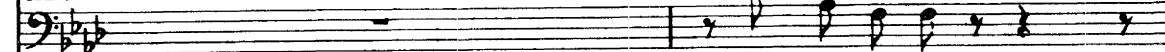
(pettishly)



Now I could beat him, yes, beat him!
O - ra lo bat - to, lo bat - to!

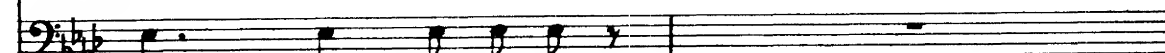
I meant the
Al ca-me-

ALCINDORO



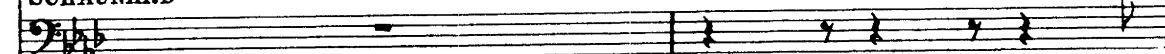
What's the matter?
Con chi par-li?..

COLLINE



chick - en's a po-em!
pol - lo è un po - e - ma!

SCHAUNARD



This
Il



MUSSETTA

wait - er, such a bore! Just let me have my own way, my own
 rie - re! Non sec-car! Vo - glio fa - re il mi-o pia -
 wine is most de-li-cious!
 vi - no è pre - li-ba-to.

f

MUSSETTA

way if you please! I won't be ruled by you!.....
 - ce - re, vo'far quelchemi pa - re!.....
 ALCINDORO (takes up the menu
 Not so loud! not so loud, not so loud!
 Parla pian, parla pian, parla pian!

espressivo

and proceeds to order supper)

MUSSETTA

what a hor-rid bore you are!.....
 Non seccar!.....

WORKGIRLS
 6. Sop. (crossing the stage, stop short, and look at Musetta)
 On - ly look! why there she is, there she is, herself, Mu.
 STUDENTS
 6. Ten. Guarda, guar-da chi si ve - de, proprio lei, Mu.

f *fp leggero*

-set.ta! yes! 'tis she, Mu -
 -set.ta! pro - prio lei, Mu -
 (they cross the stage)

Some old stamm'ring do - tard's with her; yes! 'tis she, Mu -
 Con quel vec - chio che bal - bet - ta, pro - prio lei, Mu -

leggerissimo
 (laughing)
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!

leggerissimo
 (laughing)
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!

cres. poco a poco

MUSETTA

(Can he be jealous of this old mummy? But
 (Che sia ge - lo - so di que - sta mummia? Ve -
 (ceasing to give his orders and endeavouring *p*)

ALCINDORO

What strange be -
 La con - ve.

f *ff* *p*

MUSETTA

135

wait! I'll be e - ven, see if I
-diam *se* *mi* *re* *sta* *tan-to po* -
 ALCINDORO to pacify Musetta, who is fuming)
 _haviour. Be qui-et! Do be
 _nien-sa... il gra-do... la vir.

pp

And.

MUSETTA

poco rall.

den't, I'll pay him out! I'll pay him out!)
 _ter su lui da far - lo ce - de-re!)

ALCINDORO
 calm!
 -tù...

poco rall.

*

SCHAUNARD

a piacere

Now the fun's at its
 La commedia è stu.

f deciso

a piacere

136 Un poco meno

MUSETTA
(at the top of her voice as she confronts Marcel)

Why don't you know me?
Tu non mi guar - di!

ALCINDORO
Well I'm giving the or - der, dear!
Ve - di be - ne che or - di - no!

SCHAUNARD
climax!
20 - penda!

Un poco meno

SCHAUNARD
Now the fun's at its climax!
La commedia è stu - penda!

COLLINE
Pro - digious!
Stu - penda!

RUDOLPH (To Mimi) *Sostenendo*
No, let me tell you, I nev - er would for give you,
Sap - pi per tuo go - ver - no che non darei per -

p dolce *Sostenendo*

MIMI (To Rudolph) *p*
I love you
Io t'a - mo

RUDOLPH
nev - er would for - give you!
- do - no in sem - pi - ter - no:

SCHAUNARD *pp*
To one she speaks be - cause the oth - er
Es - sa al - l'un par - la per - chè l'altro in -

pp dolcissimo

MIMI
fond - ly, am whol - ly yours, my dear - est! What is
tan - to, e so - no tut - ta tu - a!... Chè mi

SCHAUNARD
lis - tens.
- ten - da.

COLLINE (To Schaunard)
The oth - er will not
E l'altro in - van cru -

MIMI
that a - bout for - give - ness?
par - li di per - do - no?

COLLINE *mf*
hear. Feigns not to see the girl which makes her
- del... fin - ge di non ca - pir, ma sug - ge

138

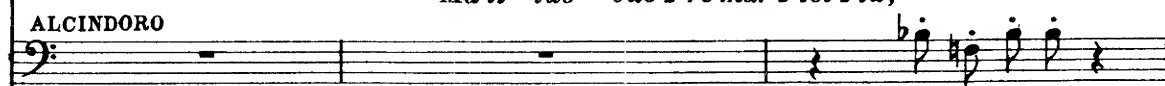
MUSETTA

a Tempo



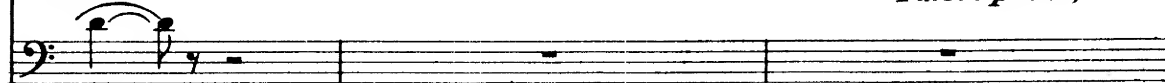
But your heart is a - throbbing.
 Mail tuo cuo - re mar - tel - la,

ALCINDORO



Do be quiet!
 Par-la piano,

COLLINE



mad!...
 miel!...

a Tempo



MUSETTA



But your heart is a - throbbing!
 mail tuo cuo - re mar - tel - la!

ALCINDORO



Do be qui - et!
 pia - no, pia - no!



Tempo di Valzer lento ♩ = 104

139

MUSETTA (still seated, and markedly addressing Marcel, who shews signs of agitation.)
con molta grazia ed eleganza

21

As thro' the street..... I wan-der onward
Quan - do me'n vo'..... quando m'en vo' so ..

Tempo di Valzer lento ♩ = 104
con molta grazia ed eleganza

pp

MUSETTA *quasi rit.*

mer-ri-ly,..... I wan-der onward dainti-ly,
let-ta per la via la gen-te sosta e mi-ra,..

quasi rit.

MUSETTA *appena allarg:.....*

See how the folk look round,..... Because they know I'm
e la bel-lez-za mi-a..... tut-ta ri-cer-cao in

col canto.....

MUSETTA *a Tempo*

charm-ing, a ve-ry charming lit-tle girl.
me,..... ricerca in me da ca-po a piè;... (to his friends in a voice half choked by emotion)

MARCEL

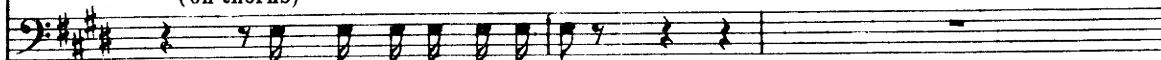
Hold me back, hold me
Le-ga-temi al-la

a Tempo

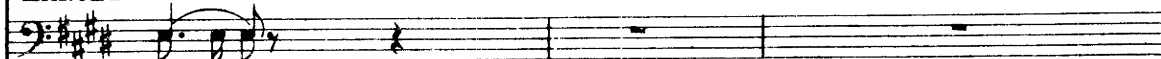
MUSSETTA

*sottolineando
ritenendo.....*And then 'tis mine to mark their hid - den
ed as - sa - po - ro al - lor la bra - mo -

ALCINDORO (on thorns)

What will all the people say?
Quel - la gente che di - rà?

MARCEL

back.....
seggiola!MUSSETTA *a Tempo**molto rall.**stent.**rit:.....*long - ing, and all the passion in their eyes, and then the
- sia sot - til,.... che da gl'oc - chi tra - spi - ra e dai pa -MUSSETTA *a Tempo**poco rall.*joy of con - quest o - ver - comes me; Ev' ry man is my prize!
- le - si vezzi in - ten - der sa..... al le oc - cul - te bel - tà.

MUSETTA *a Tempo*
(rising)

22 And thus their hearts, their hearts I cap - ture as if by
Co - sì l'ef - flu - vio del de - si - o

pp a Tempo

MUSETTA *rit: corta a Tempo*
espansivo

ma - gie all my own, ah! rapture! ah! rap - ture
tut - ta m'ag - gi - ra fe - li - ce mi fa,.....

8 rit. molto corta mf a Tempo

MUSETTA *rall:*

'Tis mine a - lone...
fe - li - ce mi fa!..... (getting closer to Musetta, he tries to make her leave off)

ALCINDORO

This o - dious
Quel can - to scour -

rall: morendo

142

MUSSETTA a Tempo

Now you that
E tu che
 singing up-sets me en-tire-ly, up-sets me en-
-ri-le mi nuo-ve la bi-le! mi nuo-ve la

23

a Tempo
pp

MUSSETTA *quasi rit.*
 once... your pas-sion once be-tray'd
 sa - i, che me-mo-rie ti strug-gi,
 (to Rudolph)
 Oh, now I see. that this un-hap-py
 Io ve-do ben... che quel-la po-ve-
 -tire-ly!
 bi-le!

quasi rit.

MUSSETTA *quasi rit.*
 Why should you be dis-may'd? Yet
 da me tan-to ri-fug-gi? So
 mai-den a-dores your friend Mar-cel,
 -ret-ta tut-ta in-va-ghi-ta el-l'è,
quasi rit.

143

MUSETTA

though deep in your heart, deep in your heart.....
ben: le ango-scie tue non le vuoi dir,

MIMI

adores him mad-ly, Ah! she's quite en a-mo-ur'd of Mar-
tutta in-va-ghi-ta di Mar-cel, tut-ta in-va-ghita el-

MUSETTA

poco allarg. rankles the smart you'd nev-er, never con-fess but ra-ther
non le vuoi dir, so ben,..... ma ti sen-ti mo-

MIMI

-cel!.....
 -l'è!.....

a Tempo

poco allarg.

a Tempo

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Rudolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat, and is about to go, but is spell-bound by Musetta's voice.)

MUSETTA

die!
-rir!

RUDOLPH

p (to Mimi)
 She once was Mar-cel's
Mar-cel-lo un dì l'a-

SCHAUNARD

What will all the peo-ple say!
Quel-la gen-te che di-rà!

dolce

144

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love,..... She wan - ton - ly for - sook her
mo..... *la fra - schet - ta l'abban - do -*

Ah! Mar - cel will soon give in!
Ah Mar - cel - lo ce - de - rà!

appena animando

RUDOLPH

to resume her seat at the table, where supper is now ready.)

fate..... rar - er game she thought to
no..... *per poi dar - si a mi - glior*

Who knows what will hap - pen now?
Chi sa mai quel che av - ver - rà!

RUDOLPH

cap - ture.
vi - ta.

But the snare to some is plea - sant
Tro - van dol - ce al pa - ri il lac - cio...

Good - ness me! 'tis most un -
San - ti nu - mi, in si - mil

MUSETTA *espresso*

Ah! Mar -
(Ah! Mar -

SCHAUNARD

for the bit - er and the bit.
chi lo tende e chi ci dà.

COLLINE *rall.*

-pleasant, a - ny - how it is for me!
bri - ga... mai Col - line in - top - pe - rà!

24

rall. *poco sostenuto*
p

MUSETTA

- cel, you are van - quished,..... Mar - cel..... you are
- cel - lo sma - nia,..... Mar - cel - lo è

MIMI

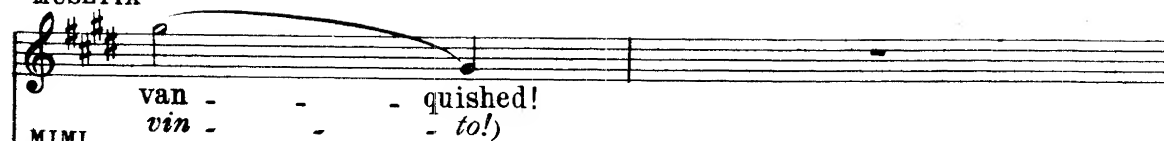
And yet the maiden my heart with sor - row
Quell'in - fe - li - ce mi muo - ve a pie -

ALCINDORO

Not so loud!
Par - la pian!

146

MUSSETTA



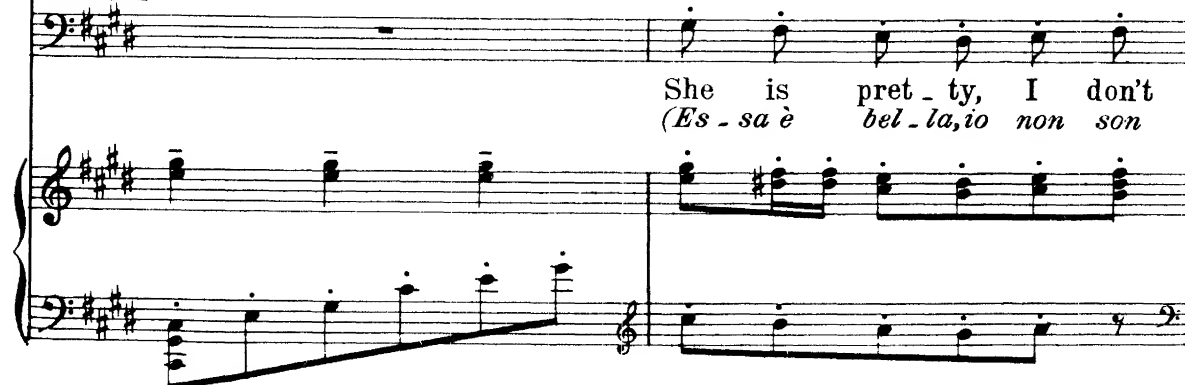
MIMI



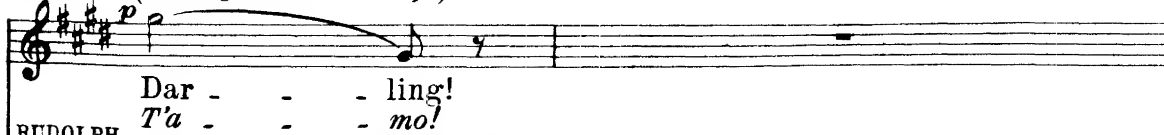
ALCINDORO



COLLINE



MIMI (nestling closer to Rudolph)



RUDOLPH



SCHAUNARD



COLLINE



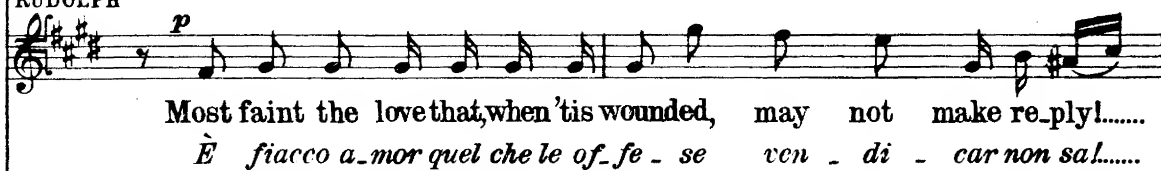
espansivo
tratt. l'ultimo quarto
 MUSETTA (turning to Marcel)



MIMI *p* *trattenuto*



RUDOLPH



ALCINDORO



SCHAUNARD



COLLINE



a Tempo



MUSSETTA



MIMI



RUDOLPH



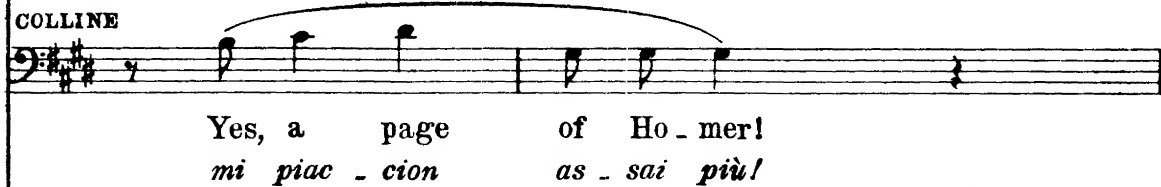
ALCINDORO



SCHAUNARD




COLLINE



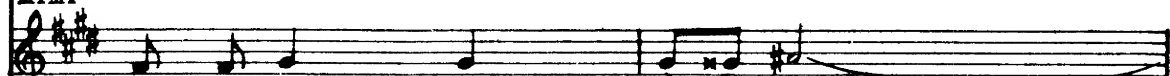
a Tempo

MUSSETTA (obstinately to Alcindoro)



know I'll have my way, so don't you worry! I'll do just what I like,
 -rir. Lo vo-glio fa-re il mio pia-cere! Vo-glio far quel che mi

MIMI



grief! That poor un - hap - py
 -mor! Quell'in - fe - li - ce

RUDOLPH



dead! None may re - vive a.....
 -mor! È fiac - co a - mo - re.....

ALCINDORO




gently!
 zitta!

SCHAUNARD (to Colline)



..... If such a pret - ty dam - sel should on - ly make eyes at
 Se tal va - ga per - so - na, ti trattas - se a tu per

COLLINE



She is pret - ty I don't
 Es - sa è bel - la, non son

a Tempo



p un poco incalz. e cres.

450

MUSETTA *sostenendo*

just what I like, so..... hold your tongue,..... hold your
 MIMI *par*..... non..... sec - car,..... non sec -

girl, ah!..... ah!..... she..... moves me, she moves me to
 ah!..... ah!..... mi..... muo - ve, mi muo - ve a pie -

RUDOLPH
 love..... none may, none may revive a love, a love that's
 quel..... che..... le of - fe - se, ven - di - car non

SCHAUNARD
 you, you'd for - get your mouldy classics, And you'd hasten to fetch her
 tu, la tua scienza bronto - lo - na mande - re - sti a Bel - ze -

COLLINE
 doubt it; yet I would ra - ther have my old pipe and a page of
 cie - co, ma..... piaccionmi assai più u - na pipa e un te - sto

f sostenendo *p*

MUSETTA *a Tempo* *un poco sostenendo*

tongue, hold your tongue! (I must try to get rid of the old boy.)
 MIMI *-car! non sec - car!* (Or convien li - be - rar - si del vecchio!)

tears!
 -tù!

RUDOLPH
 dead!
 sa!

SCHAUNARD
 shoe!
 -bù!

COLLINE
 Homer!
 greco!

a Tempo *pp* *pp* *un poco sostenendo*

25

(pretending to suffer violent pain in her foot she sits down again)

MUSETTA *strillando quasi a piacere* (coily showing her foot) *con grazia*

Oh, dear! how it pains me! how it pains me! my foot!

ALCINDORO *Ahi!* *qual do-lo-re, qual bru-cio-re!* *Al piè!* (bends down to untie her shoe)

What now? Let's see!

Che c'è? *Do-re?*

col canto

MUSETTA **I.^o Tempo** (screaming)

Break it! tear it!

Sciogli, slac-cia,

MARCEL (greatly concerned, comes forward)

a Tempo

p *cres. molto* *f*

I.^o Tempo

Ah, Gio-

MUSETTA

I can't bear it! do, I beg you! Close by there is a

rompi, strac-cia! *te ne implo-ro...* *Laggiù c'è un calzo-*

MARCEL

gol - den youth..... you are not dead, not

-ven - -tù *mi - -a.....* *tu non.....* *se - -i*

quasi rit.

forte tutti

152

MUSETTA (strillando)

bootshop! Hasten, quickly! He may have boots to please me! Ah! the torture!

ALCIN -la - io. Cor - ri, presto! Ne voglio un al - tro pa - io. Ahi! che fitta,

What imprudence!
Imprudente!

MARCEL

dead for me,.....but love revives a - gain in me!.....
mor - ta..... nè di te mor - to è il - sov - ve - nir!.....

a Tempo quasi rit. a Tempo

MUSETTA (takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.
ma - le - det - ta scar - pa stret - ta! Or la le - vo...

ALCINDORO

What will all the peo - ple say? What im -
Quei - la gen - te che di - rà? Ma il mio

MARCEL

If at my door you came to
Se tu bat - tes - si al - la mia

SCHAUNARD

Now the fun be - comes stu -
La com - me - dia è stu -

COLLINE

Now the fun be - comes stu -
La com - me - dia è stu -

on the table)

MUSETTA (impatiently) *allarg:.....*

So! let it lie there! Hasten! Hasten! Hasten!
Ec-co-la qua. Cor-ri, va, cor-ri!

MIMI

'Tis ver-y plain to me that she's en-am-our'd
Io ve-do..... ben, el.l'è in-va-ghi-ta

RUDOLPH

'Tis ver-y plain to me the com-e-dy's stu-
Io ve-do..... ben... la commedia è stu-

ALCINDORO (hides her shoe under his coat which

-prudence! Nothing short of scandal! of scandal!
grado! Vuoi ch'io com-pro-met-ta? A-spet-ta!

MARCEL

greet me..... my heart would straight go out to.....
por-ta..... t'andreb-be il mio co-re ad a-

SCHAUNARD *allarg:.....*

-pen - - - dous!..... In truth 'tis as good
 -pen - - - da,..... la com-me-dia è stu-

COLLINE

-pen - - - dous!..... Now the com-e-dy's stu-
 -pen - - - da,..... la com-me-dia è stu-

f allarg:.....

(Musetta and Marcel embrace with much fervour)

MUSETTA *stent.* **a Tempo sostenuto** **Meno**
 bring another pair! go! Marcel.....
pre - sto, va! va! Marcel - lo...

MIMI *stent.*
 of Mar - cel!
di Mar - cel - - lo!

RUDOLPH *stent.*
 - pen - - - dous!
 - pen - - - da!
 he hastily buttons up)

ALCINDORO *stent.* (hurries off the stage)
 Mu - set.ta! Shame!
Mu - set - ta! Vo.'

MARCEL
 meet..... thee, O my love! En chantress!
- prir,..... ad a - prir! Si - re - na!

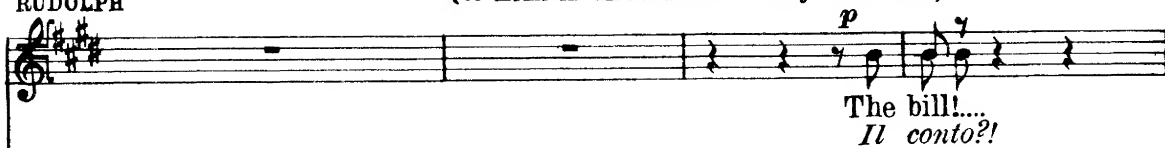
SCHAUNARD *stent.*
 as a play, as a play!
- pen - - - da!

COLLINE *stent.*
 - pen - - - dous!
 - pen - - - da!

26 **a Tempo sostenuto** **Meno**
col canto fff tutta forza allarg. pp dolcissimo

RUDOLPH

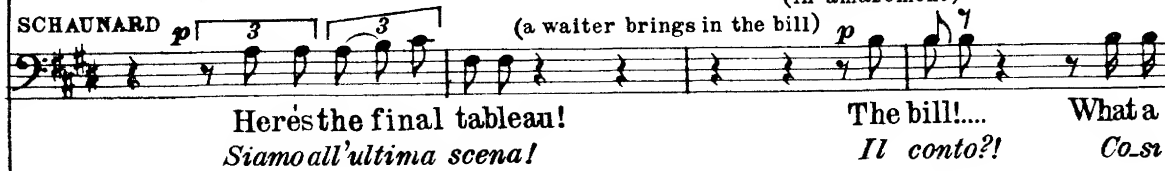
(to Mimi in amazement as they both rise)



SCHAUNARD

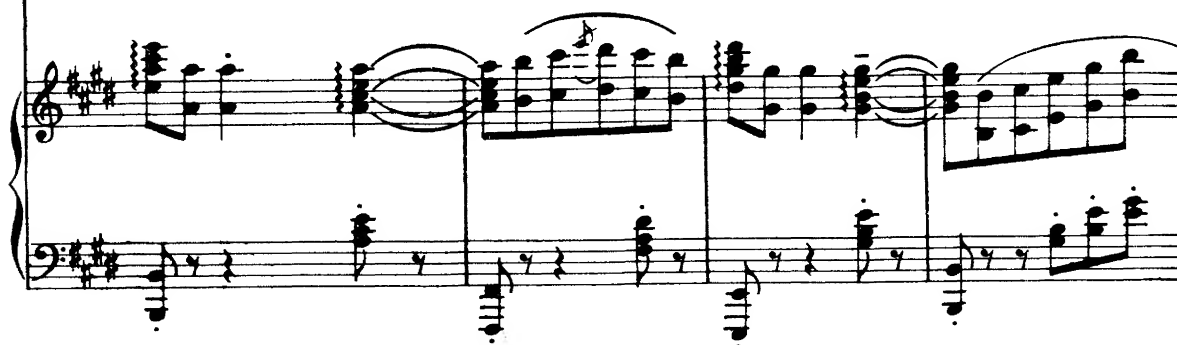
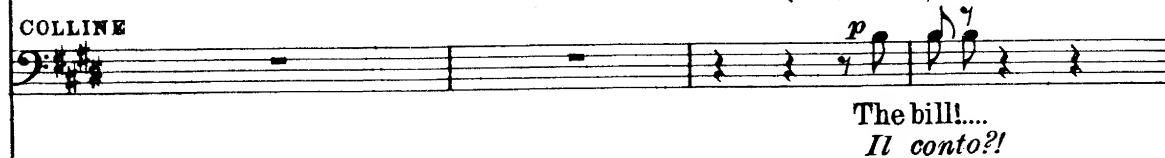
(a waiter brings in the bill)

(in amazement)



COLLINE

(in amazement)



SCHAUNARD

(to the waiter)

(after looking at it he hands it round)



COLLINE

Who bade him bring it?
Chi l'ha ri - chiesto?!

Allegro alla marcia

Ogni battuta di 2/4 equivale a un quarto di 3/4
Drums heard in the distance

156 Allegro alla Marcia ♩=132
The Tattoo (far away at first; but gradually approaching)

(Drums) *pp*

RUDOLPH
(examining the bill)

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

SCHAUNARD

Out with your coppers! Col-li-ne, Ru-
Fuori il da-na-ro! Col-li-ne, Ro-

COLLINE
(examining the bill)

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

RUDOLPH

I've
Ho

MARCEL

We've not a rap!.....
Siamo all'a-sciut-to!

SCHAUNARD

_dolph, and you, Mar.cel! I say!
_dol-foe tu Mar.cel? Co-me?

STREET ARABS (hastening from the right)

'Tis the tat-too!
La riti-ra-ta!

Sop. WORK-GIRLS

'Tis the tat-too!
La riti-ra-ta!

Ten. STUDENTS (hurrying out of the Caf  Momus)

'Tis the tat-too!
La riti-ra-ta!

RUDOLPH

thir-ty sous, no more!
trenta soldi in tut - to!

MARCEL (amazed)

I say! No more than that?
Co - me? Non ce n'è più?

SCHAUNARD (sternly)

I say! No more than that? But
Co - me? Non ce n'è più? Mail

COLLINE

I say! No more than that?
Co - me? Non ce n'è più?

(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

Sopr.

'Tis the tat-too!
La ri-ti-ra - ta!

Ten.

'Tis the tat-too!
La ri-ti-ra - ta!

CITIZENS

avvicinandosi a poco a poco

SCHAUNARD (they all feel their pockets which)

who has got my purse?.....
mio te - so - ro ov'è!.....

(coming nearer)

Drums

28

(Orchestra) *marcatissimo*

(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

MUSETTA

(to the waiter)

And my bill please bring to
Il mio con - to da - tea

STREET ARABS

Will they come a - long this way?
S'av - vi - ci - nan per di qua!?

MUSETTA

me.
me.

(pointing in an uncertain fashion the opposite way)

They are coming down this way!
S'av - vi - ci - nan per di là!

WORK-GIRLS

Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

No, from there!
No, di là!

Ten. STUDENTS

No, from there!
No, di là!

No! have they come!
No, vien di là!

Here they come!
Vien di qua!

Here they come!
Vien di qua!
 (gradually retreating)

29

MUSETTA (to the waiter who presents the bill.)
 Thank you!
Be - ne!

Just make one
Pre - sto som -

Ten. CITIZENS.
 (running forward from the back)
 Way, there! way, there!
Lar - go! lar - go!

Bassi HAWKERS.
 Way, there! way, there!
Lar - go! lar - go!

SOME BOYS (from the windows)
 Just let me see! Just let me hear!
Vo - gliò ve - der! vo - gliò sen - tir!

MUSETTA (The waiter adds the two amounts together.)

bill of the two!
-ma-te quel-lo con que-sto!

Mother, just let me
Mamma, vo-glio ve-

(from the windows)
 Li - set - ta, do be
Li - set - ta, vuoi ta -

(gradually retreating)

p *p*

MUSETTA

The gentleman will pay who came to sup with
Pa - gail si - gnor che sta - va qui con

see! Pa - pa, just let me hear!
-der! Pa - -pà, vo - glio sen - tir!

quiet! To - ny, do have done!
-cer! To - nio, la vuoi fi - -nir!

MUSETTA161

me!
me!

RUDOLPH (pointing to where Alcindoro went out)
(in comic fashion)
Yes, he will pay!
Paga il signor!

MARCEL (in comic fashion)
Yes, he will pay!
Paga il signor!

SCHAU. (in comic fashion)
Yes, he will pay!
Paga il signor!
(pointing to where Alcindoro went out)

COLLINE (in comic fashion)
Yes, he will pay!
Paga il signor!

(the crowd fills the stage; the tattoo advances gradually from the left)

Sop. WORK-GIRLS
They will come a - long this way!
S'av - vi - ci - na - no di qua!

Ten. STUDENTS
Yes, this
Sì, di

Sop.
They will come a - long this way!
S'av - vi - ci - na - no di qua!

Ten. CITIZENS
Yes, this
Sì, di

HAWKERS
Bassi
Yes, this
Sì, di

Now it's com - ing, The tat - too!
Vuò ve - der la ri - ti - ra - ta!

Do be qui - et, do have done!
Vuoi ta - cer, la vuoi fi - nir?

415494

SCHAUNARD

(aside, comically)

Yes, he will
Pa-ga il si-

COLLINE

(aside, comically)

Yes, he will pay!
Pa-ga il si-gnor!

STREET ARABS

When it gets near-er, we'll march a - long be - side it!
Co - me sarà ar - ri - va - ta la se - gui - re - mo al pas - so!

way!
 qua!

way!
 qua!

way!
 qua!

way!
 qua!

way!
 qua!

(getting gradually nearer)

30

MUSSETTA (The waiter hands the two bills to Musetta.)

(placing both bills at Alcindoro's place)

And af-ter this
E..... do- -ve

MARCEL (aside, comically)
He will pay!.....
il si-gnor!.....

SCHAUNARD
pay!
-gnor!

HAWKERS (The shop-people close their shops and come out into the street) *pp*
In that pa-
In quel rul-

pp

MUSSETTA

plea-sant meet- ing, this shall be my greet- ing!
s'è se-du- - to ri-tro-vi il mio sa-lu-to!

trou you hear..... the coun-try's no-ble might!
-lio tu sen-ti la pa-tria ma-e-stà!

(always nearer)

RUDOLPH
And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

MARCEL
And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

SCHAUNARD
And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

COLLINE
And af-ter our plea-sant meet-ing, this
E..... do- - ve s'è se - du- - to ri-

dolce
pp

RUDOLPH
shall be her greet-ing!
tro - vil suo sa - lu - to!

MARCEL
shall be her greet-ing!
tro - vil suo sa - lu - to!

SCHAUNARD
shall be her greet-ing!
tro - vil suo sa - lu - to!

COLLINE
shall be her greet-ing!
tro - vil suo sa - lu - to!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

(coming nearer and nearer)

MARCEL

See, the patrol is coming! Look out that the old boy don't
Giunge la ri-ti-ra-ta! Che il vecchionon ci ve-da fug-

COLLINE

Look out that the old boy don't
Che il vecchionon ci ve-da fug-

STREET ARABS.

Now look out, they're coming here! Make way there!
Ohè! at ten ti, ec-co-li qua! in fi-la!

Sop. WORK-GIRLS.

Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Ten. STUDENTS.

Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Sop. CITIZENS, SHOP-KEEPERS ETC.

Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Ten. CITIZENS.

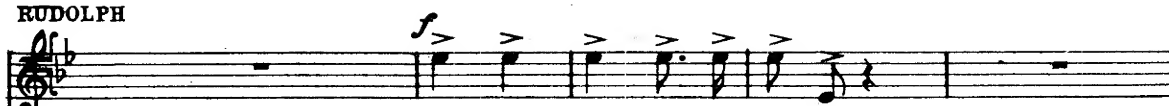
Do stand back, for here they come! Make way there!
Lar-go, lar-go, ec-co-li qua! in fi-la!

Bassi HAWKERS.

Make way there!
in fi-la!

31

RUDOLPH



See the pat-rol is co-ming!
Giun-ge la ri-ti-ra-ta!

MARCEL



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-

SCHAUNARD

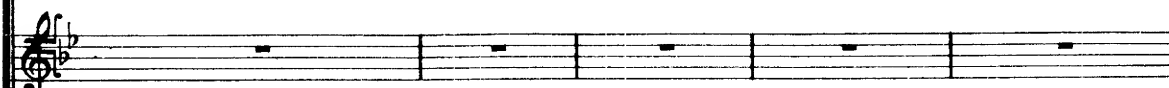
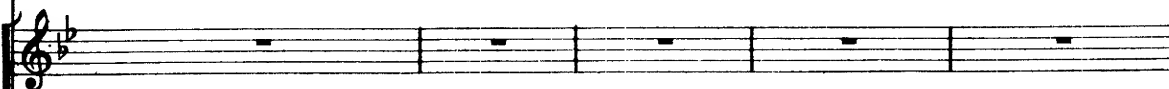
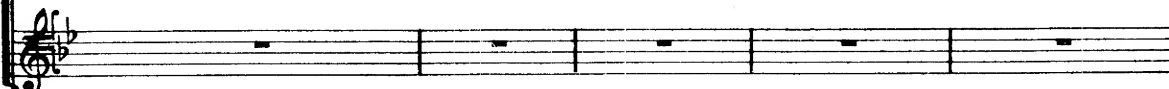
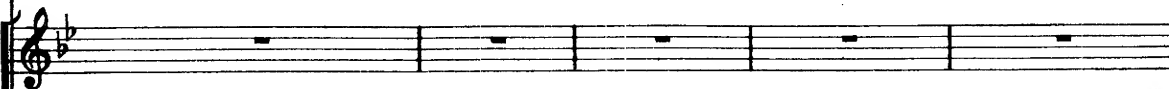


Now the crowd is tre-mendous, to es-cape will be so
Quel-la fol-la ser-ra-ta il nascon-diglio ap-

COLLINE



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-



MARCEL

(Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)

ea - sy!
-pre-sti!

SCHAUNARD

ea - sy!
-pre-sti!

COLLINE

ea - sy!
-pre-sti!

STREET ARABS

(pointing gleefully)

And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Sop. 1. WORK-GIRLS

And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Ten. 1. STUDENTS

And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.

And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Ten. 2. CITIZENS

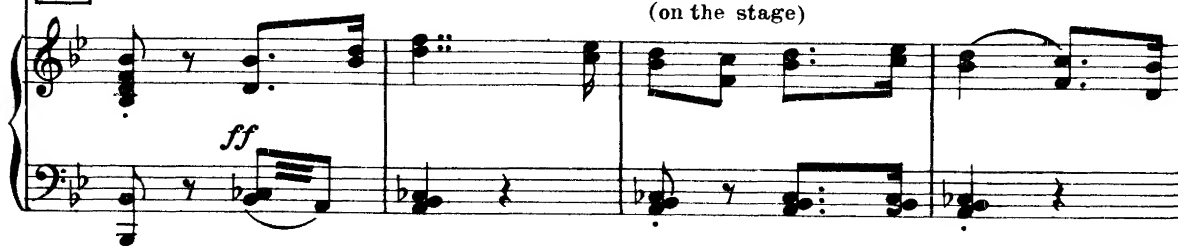
And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

Bassi HAWKERS

And there's the drum - ma - jor!
Ec - co il tam - bur mag - gio - re!

[32]

(on the stage)



As proud as a war - rior of old! The drum-ma - jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag -

As proud as a war - rior of old!
Più fier d'un an - ti - co guer-rier!

As proud as a war - rior of old!
Più fier d'un an - ti - co guer-rier!

As proud as a war - rior of old! The drum-ma - jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag -

As proud as a war - rior of old! The drum-ma - jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag -

As proud as a war - rior of old! The drum-ma - jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag -

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

RUDOLPH

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

MARCEL

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

SCHAUNARD

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

COLLINE

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

look! the drum-ma_jor, look!.....
-gior! Il tam-bur mag-gior!.....

The drum-ma_jor, look!.....
Il tam-bur mag-gior!.....

The drum-ma_jor, look!.....
Il tam-bur mag-gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam-bur mag-gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam-bur mag-gior!.....

look! the drum-ma_jor, look!.....
-gior! Il tam-bur mag-gior!.....

See! Here they come!
I Zap-pa-tor,

See! Here they come!
I Zap-pa-tor,

See! Here they come!
I Zap-pa-tor,

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Here come the sappers, look!..... There's the drum-ma_jor too!.....
I Zap-pa-to-ri o - là!..... Ec-co il tam-bur maggior!.....

Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Like a general fine!
Il tambur maggior!

Like a general fine!
Pare un ge - ne - ral!

Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Like a general fine!
Pare un ge - ne - ral!

(Drums)

33

ff (Orchestra)

See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La

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See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La

34

ff

staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!

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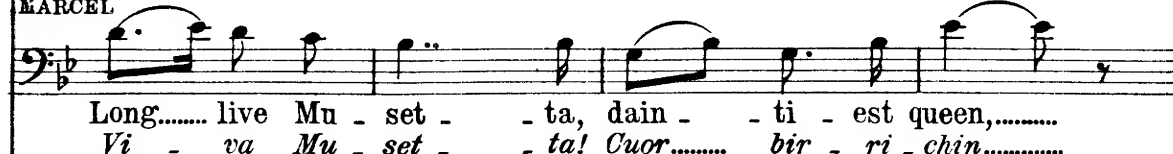
staff of gold You see him hold He proudly twists and turns!
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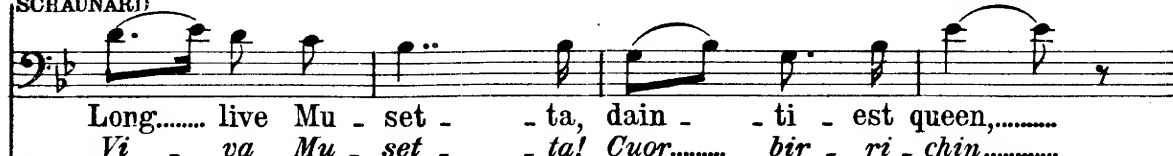
RUDOLPH



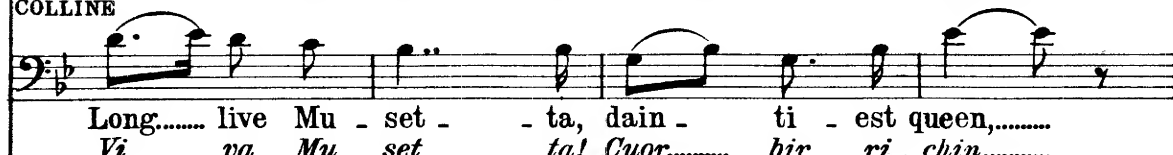
MARCEL



SCHAUNARD



COLLINE



RUDOLPH



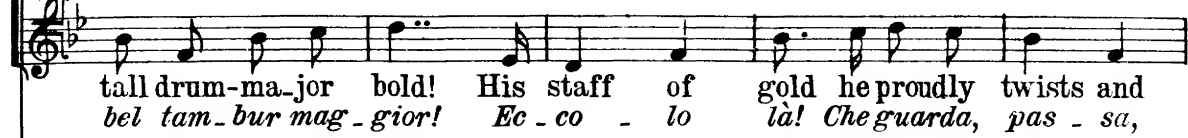
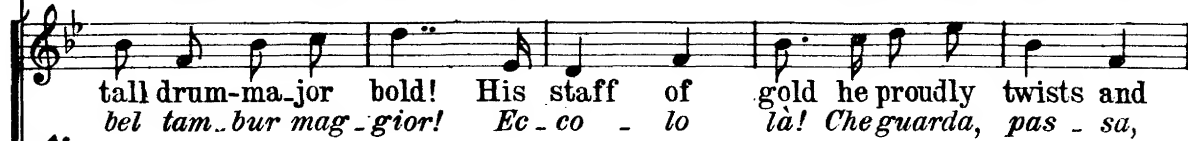
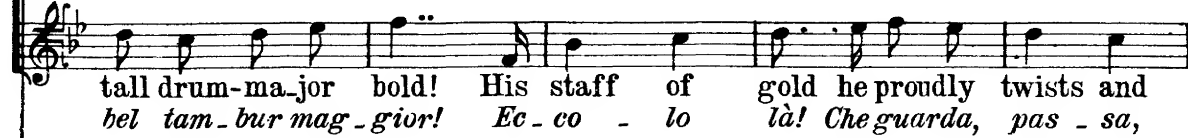
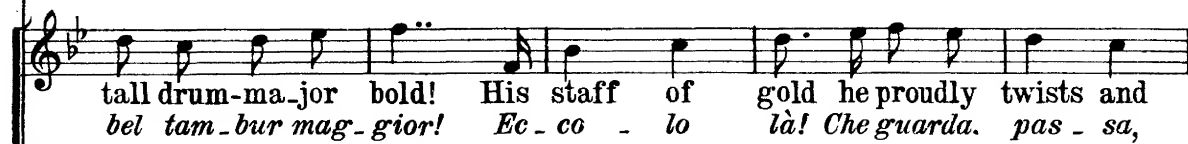
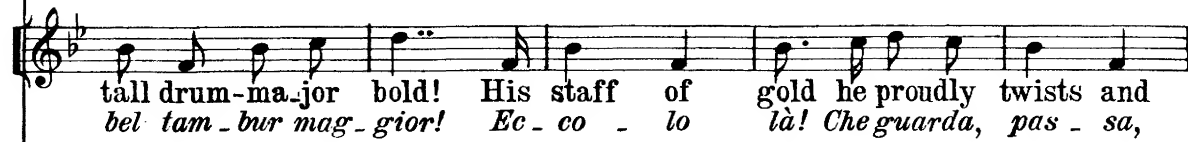
MARCEL



SCHAUNARD

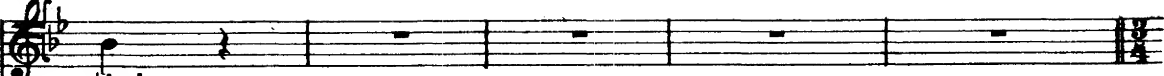


COLLINE



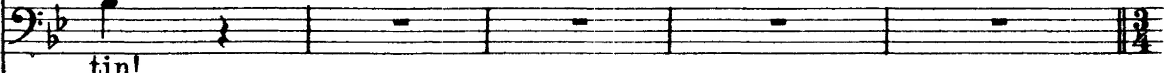
176

RUDOLPH



tin!
tin!

MARCEL



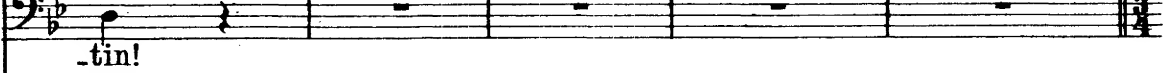
tin!
tin!

SCHAUNARD



tin!
tin!

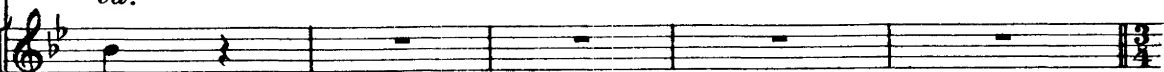
COLLINE



tin!
tin!



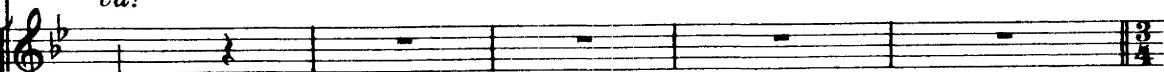
turns!
va!



turns!
va!



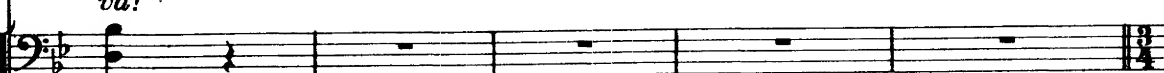
turns!
va!



turns!
va!



turns!
va!



turns!
va!



THIRD ACT

"Mimi's voice seemed to go through Rudolph's heart like a death knell."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones while perpetually awaiting a divorce."

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror."

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well being."

"La voce di Mimi aveva una sonorità che penetrava nel cuore di Rodolfo come i rintocchi di un'agonia..."

"Egli però aveva per lei un amore geloso, fantastico, bizzarro, isterico..."

"Venti volte furono sul punto di dividerli."

"Convien confessare che la loro esistenza era un vero inferno."

"Nondimeno, in mezzo alle tempeste delle loro liti, di comune accordo si soffermavano a riprender lena nella fresca oasi di una notte d'amore... ma all'alba del domani una improvvisa battaglia faceva fuggire spaventato l'amore."

"Così - se fu vita - vissero giorni lieti alternati a molti pessimi nella continua attesa del divorzio."

"Musetta, per originaria malattia di famiglia e per materiale istinto, possedeva il genio dell'eleganza."

"Questa curiosa creatura dovette appena nata domandare uno specchio."

"Intelligente ed arguta, ribelle soprattutto a quanto sapeva di tirannia, non aveva che una regola: il capriccio."

"Certo il solo uomo da lei veramente amato era Marcello - forse perchè egli solo sapeva farla soffrire - ma il lusso era per lei una condizione di salute..."

THIRD ACT

THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St. Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

♩ = 112
Andantino mosso

(THE CURTAIN RISES)

ff *subito pp* *pp*

j 115494 *j*

180

1

Parmonioso

a Tempo

quasi rit.

SCAVENGERS
8 Bassi

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)

(vigorously) *mf*

What
Ohè,

(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout)

there! What ho there! Ad-mit us!
là, le guardie!.. A - pri - te!..

2

ppp

(more vigorously)

What ho, there! Make haste and let us
Ohè, là! *Quel - li di Gen - til -*



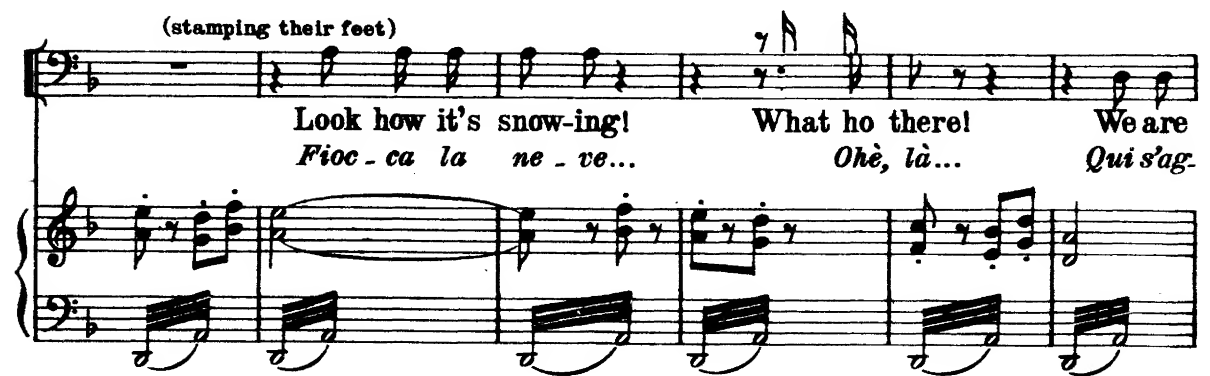
pass! We are the sweepers!
- ly! Siam gli spas - si - ni.

pp



(stamping their feet)

Look how it's snow-ing! What ho there! We are
Fioc - ca la ne - ve... Ohè, là... Qui s'ag-



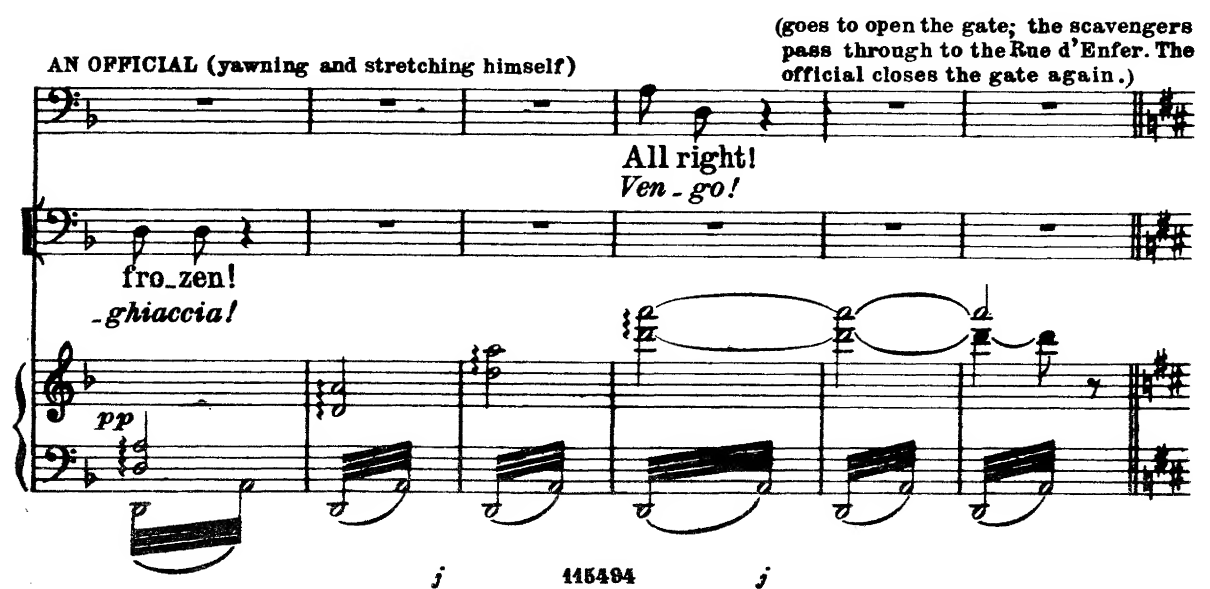
AN OFFICIAL (yawning and stretching himself)

(goes to open the gate; the scavengers pass through to the Rue d'Enfer. The official closes the gate again.)

All right!
Ven - go!

fro - zen!
- ghiaccia!

pp



(From the Tavern: The clink of glasses forms an accompaniment to the song)

3 Sop. 1.

3 Sop. 2.

3 Cont.

(from within)

dolce con grazia

p

Pass the glass! Let each toast his lass! So pass the glass! Let
Chi nel ber tro - - vò il pia - cer, nel suo bic-chier, nel

3

pp

quasi rall. a Tempo

each lad toast his lass! Ha!..... Each one as he
su - o bic - - chier, Aa!..... d'u - - na

quasi rall. a Tempo

sips, as he sips his wine, shall dream of lips made for love di -
boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -

MUSETTA (from the tavern) 183

Ah!..... As the
Ah!..... Se

_vine!
-mor!

pp armonioso

And. * *And.* * *And.* *

MUSETTA *poco rall.*

to - per... loves his glass,..... So the lov - er loves his lass!..
nel bicchie-re sta il pia-cer..... in giovin bocca sta l'a-mor!..

poco rall.

And. *

MUSETTA **Poco più mosso** **a Tempo**

..... *rall:.....*

3 Tenori (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - le, tral - le - ral - le,..... E - va e No - è!

3 Baritoni (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - le, tral - le - ral - le,..... E - va e No - è!

3 Bassi (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - le, tral - le - ral - le,..... E - va e No - è! *cres. molto*

Poco più mosso **4a Tempo**

j 415494 *j*

CUSTOM-HOUSE OFFICIAL (A sergeant comes out of the guard-house, and orders the toll-gate to be opened)

Here come the women with their milk!
Son già le lat-ti-ven-do-le!

6 MILK-WOMEN
 Sop. (from within) *(Exclaimed, not intoned)*
 Houp-là! Houp-là!
 Hopp-là! Hopp-là!

(a tinkling of carters' bells is heard)

ff subito pp pp

3 CARTERS (Exclaimed) (from within) (cracking of whips) (Carts pass along the outer Boulevard, lighted by large lanterns)

Houp-là!
 Hopp-là!

(the gloom gradually gives way to daylight)

6 MILK-WOMEN (Exclaimed) (quite close)

Houp-là!
 Hopp-là!

pp mf pp

(to the officials who admit them through the toll-gate)

1st group (6 Peasant-women enter carrying baskets)

Good mor-row!
Buon gior-no!

2nd group (to the officials) (they move off in various directions)

Good mor-row!
Buon gior-no!

(who enter riding on donkeys) 3rd group (to the officials)

Good mor-row!
Buon gior-no!

(it stops snowing)
legato
pp

6 PEASANT-WOMEN

3 Sole (to the customs officials) (pay the toll and depart) 3 Sole (to the officials) (paying toll and going on)

Butter! cheese!
Burro e ca-cio!

New laid eggs!
Pol-li ed o-va!

3 Sop. 1. (from the cross-roads) *ppp*

Which way, then are you going?
Voi da che parte an-date?

Well, shall we see you
Ci tro-verem più

3 Sop. 2. (from the cross-roads) *ppp*

Up to Saint Michael's.
A San Mi-che-le!

5 a Tempo

(they move off in various directions)

la - ter? At twelve o' - clock!
tar - di? A mez - zo - di!

At twelve o' - clock!....
A mez - zo - di!.....

(The officials remove

p

the bench and the brazier)

pp

ppp

pp *pp*

6

(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches)

Lento molto $\text{♩} = \text{♩}$

espressivo

rall...... *pp* *rit.* ♩

(to the sergeant) **Andante**
MIMI *affannata* *a piacere* (unable to recollect the name)

Allegro *p* Oh, please sir, tell me the name of that tavern where now a painter's
Sa dir - mi, scu-si, qua-l'è l'o-ste-ri-a... do-ve un pittor la-

Allegro *f* **Andante**
col canto.....

(a serving woman comes out of the tavern:
Mimi goes up to her.)

MIMI (cough) **a Tempo**

work-ing. Thank you. Oh! my good wo-man, pray do me this
-vo-ra? Gra-zie. O buo-na don-na, mi fa-te il fa-

SERGEANT (pointing to the cabaret)

There it is.
Ec-co-la. **a Tempo**

MIMI

fa-vour! Can you find me the pain-ter, Mar-cel? I fain would
-vo-re... di cer-car mi il pit-to-re Mar-cel-lo? Ho da par-

MIMI *rall.:.....rit.*

see him! The mat-ter's ur-gent! Just tell him soft-ly that Mi-mi is
-lar-gli. Ho tan-ta fret-ta. Di-te-gli, pia-no, che Mi-mi l'a-

pp col canto.....

MIMI (the woman goes to the inn)
Andantino mosso

wait-ing.
-spet-ta...

SERGEANT (to a passer-by)

In that bas-ket!
Ehi, quel pa-nie-re!

7 Andantino mosso
I^o Tempo *ppp*

pp

SERGEANT (Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice St^e Thè-rèse rings for matins.)

Pass there!
Pas-si.

OFFICIAL (after searching the basket)

Emp-ty!
Vuo-to!

(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples; homeward bound, quit the tavern.)

Campanelle

Campanelle

pp *f*

3 3 3 3

(Marcel coming out of the inn.)

(Campanelle)

3 3 3 3

MIMI **Allegro** **Moderato**

I hoped that I should find you here.
Spe-ra - vo di tro - var - vi qui.

MARCEL (amazed)

Mi - mi!
Mi - mi!

Yes, here we've
E ver, si am

8 **Allegro** **Moderato**

ff *p*

MARCEL

been for a month; so, to pay for our footing, Mu - set - ta tea - ches
qui da un me - se di quel - l'oste alle spe - se. Mu - set - ta in - se - gna il

p *sf* *p*

col canto.....

poco rall:.....

MARCEL *a Tempo*

sing - ing to those who come here, And I, well I paint
 can - to ai pas - seg - gie - ri *risoluto* io pingo quei guer.

p a Tempo *ff*

MARCEL

war - riors, there, on the house - front.
 - rie - ri sul - la fac - cia - ta.

Vivo *pp*

MARCEL

molto rall:..... *Andante* ♩ = 48
 'Tis bit - ter! Pray en - ter!
 E freddo. En - trate.

col canto..... *pp* **9** *Andante* ♩ = 48

MIMI

Where is Ru - dolf? En - ter I cannot, no!
 C'è Ro - dol - fo? Non posso en - trar, no, no!

(bursts into tears)

MARCEL

Here. Why
 Sì. Per -

(in despair.)

MIMI

Ah! good Marcel! Oh! help me! Oh

MARCEL

Oh! buon Marcel - lo, a - iu - to! a -

not?
-chè?

MIMI

help me! For Ru - dolf, for Ru - dolf

MARCEL

Ro - dol - fo, Ro - dol - fo

Say, what has hap - pened?
Co - s'è av - ve - nu - to?

con anima

MIMI

loves me, for Ru - dolf loves me yet avoids me! My own dear

m'a - - ma, Ro - dol - fo m'ama e mi fug - ge, il mio Ro -

poco affrett. e cres.

rall:.....

MIMI

a Tempo

Ru - - - dolph..... is jeal - - - ous, mad - - - ly
 - dol - - - fo..... si strug - - - ge per ge - lo -
rit..... *a Tempo*

ff

MIMI

p

jeal - ous..... A glance, a ges_ture, or
 - si - a..... Un pas - so, un det - to... un
10 dolce

p dim. molto *pp*

MIMI

e'en a flow'r suf_fice to make him jeal_ous..... Starting his
 vez - so, un fior... lo met_tono in so - spet - to..... On - de cor -

MIMI

wrath and fu - ry. And oft at night when feign_ing to be
 - ruc_oi ed i - re. Ta - lor la not - te fin - go di dor -
espressivo

p

MIMI *ritenuto*

sleep - ing, I felt his eyes were watch - ing,..... to spy up - on my
 - mi - - re e in me lo sen - to fi - so..... spi - ar - mi i sogni in

ritenuto

MIMI *sostenendo molto*

slum - bers. How oft would he re - proach me: "You are not
 vi - so Mi grida ad ogni i - stan - te: non fai per

ppp sostenendo molto

MIMI *stent. molto.....*

mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!...
 me, ti prendi un al - tro a - man - te, non fai per me! Ahi - mè! ahi - mè!....

stent. molto.....

MIMI *declamato* *rall:.....*

'Tis jealou - sy that prompts him, I know. Yet how may I re - ply, Mar -
 In lui parla il ro - vel - lo, lo so, ma che ri - spondergli, Mar -

ff dim. *p rall:.....*

MIMI 1.^o Tempo

cel?
-cel-lo?

MARCEL

Two that live thus I reck - on would be sure - ly bet - ter
 11 1.^o Tempo Quando s'è co-me vo - i non si vi-ve in com - pa -

pp dolce

MIMI

You are right, you speak tru - ly. 'Twere best we were
 Di-te ben, di-te be - ne. La-sciar-ci con -

MARCEL

part - ed.
-gni - a.

MIMI

part - ed. Will you aid us, then, will you aid us to
 -vie - ne. A - iu - ta - te - ci, a - iu - ta - te - ci

p

MIMI

part? Oft to do this have we striv - en, But in
 voi; noi s'è pro-va-to più vol - te, ma in -

MARCEL

I'm hap - py with Mu -
 Son lie - ve a Mu -

MIMI

vain!..... Ah..... 'tis
 va - no Di - te

MARCEL

- set - ta, and she's hap - py with me..... because 'tis mirth that binds us to -
 - set - ta el - l'è lie - ve a me..... perchè ci a - miamo in al - le -

poco affrett. e cres.

rall:.....

MIMI

true, Ah, 'tis true!..... to part were the
 ben, di - te ben..... la - sciar - ci con -

MARCEL

- geth - er; Laugh - ter, mu - sic, and song ev - er our love pro -
 - gri - a... Can - tie ri - sa, ec - coil fior d'in - va - ria - bi - le a -

a Tempo

a Tempo

196

MIMI

best!..... Ah, then, aid us I pray you!
vien!..... Fa-te voi per il me-glio.

MARCEL

-long!
mor! 'Tis well, 'tis well! Now will I wake him.
Sta ben, sta ben! O - ra lo sve-glio.

12 dolce

p pp rall.

MIMI

Wake him?
Dor - - me?

MARCEL

O-vercome by fa-tigue, just before
E piom-ba - to qui un'o-ra avan-ti

p

MARCEL

dawn came, on a bench fast he slumbers. Be - hold him!
l'al - ba s'as - so-pi sopra una panna. Guar-da - te...

espressivo pp ritenuto

MIMI (coughing persistently) *p* And.^{te} mosso (Lo stesso movimento)

Un - - ceasing - ly it shakes, me, and
Da - - ie - ri ho l'os - sa rot - te. Fug.

MARCEL (compassionately)

What coughing!
Che tos - se!

rall:..... And.^{te} mosso (Lo stesso movimento)

pp

MIMI *poco affrett.* *rall:*.....

Ru - dolph now for - sakes me, and says to me "It is o - ver!"
- gi - da me sta - not - te di - cen - do - mi: E fi - ni - ta.

poco affrett. *rall:*..... *fa Tempo*

MIMI *Lento a piacere*

At day - break swift es - cap - ing, I hurried here to find him.
A gior - no so - no u - sci - ta e me ne venni a que - sta vol - ta.

col canto..... *p*

14 *Allegretto*

p

(watching Rudolph inside the tavern.)

MARCEL *a piacere*

He's wak-ing, call-ing, and wants me,
Si de-sta... s'al - za... mi cer-ca...
col canto..... p a Tempo

MIMI

*rapidamente**a Tempo*

He must not see me.
Ch'ei non mi ve-da!
come, then! vie - ne... Go quick-ly Or rin-ca -
col canto..... a Tempo

MARCEL

home Or hide yourself out there. Dont make a scene;
-sa - te Mi - mi, per ca - ri - tà! Non fa - te sce - ne qua!

Poco meno
p espress.
Poco meno
p legato
rit.
pp

15 199

pp *mf* *f*

(coming out of the inn, hastens towards Marcel.)

RUDOLPH *Moderato con moto*

Mar - cel, at last I've found you! Where none can
 Mar - cel - lo. Fi - nal - men - te! Qui niun ci

Moderato con moto

RUDOLPH *a piacere*

hear us. I want a se - par - a - tion from Mi -
 sen - te. Io voglio se - pa - rar - mi da Mi -

string. *f col canto*

a Tempo

RUDOLPH
 - mi.
 - mî.

MARCEL

a Tempo
 Is that your lat - est whim?
 Sei vo - lu - bil co - sì?

ff *leggero*

200

RUDOLPH All^o moderato ♩=126

Love in my heart was..... dy - ing, al - most was
Già un'al-tra vol - ta cre - det - ti mor - to il mio

All^o moderato ♩=126

16

p

RUDOLPH

dead, But her blue eyes new
cor, ma di que-gl'oc - chi az -

mf

RUDOLPH

glo - ry on me shed..... Love swift..... re -
- sur - ri allo splen - dor..... es - so è..... ri -

RUDOLPH

- viv - ed..... Ah..... me! What woe is
- sor - to..... O - ra il te - dio..... l'as -

allarg:.....

ff *col canto.....*

RUDOLPH *a Tempo*

(Mimi warily approaches, to listen)

mine!
MARCEL *sal ...*Yes!
*Per*Would you now such a bit - ter pain re - call?
*E gli vuoi rin.no - va - re il fu - ne - ral?**a Tempo*

RUDOLPH

(sadly)

Meno

always!

MARCEL *sempre!*Nay, be prudent, Love is not worth the keep - ing, That
*Cambia me.tro. Dei pazzi è l'a - mor te - tro che**Meno*

MARCEL

*a Tempo*on - ly ends in weep - ing. Love must thrive in mirth and
*la - cri - me di - stil - la. Se non ri - de e sfa -**a Tempo*

MARCEL

glad - ness or else it is but mad - ness!
- vil - la l'a - more è fiacco e ro - co.

RUDOLPH

a Tempo

Aye, some-what!
Un po-co.

MARCEL

p rit:.....'Tis that you're jeal-ous.
*Tu sei ge-lo-so.*And cho-leric, and
Col-le-ri-co, lu-

18

MARCEL

lu-natic, and a victim of vile sus-pi-cion, un-happy and
-na-ti-co, im-be-vu-to di pre-giu-di-zî, no-io-so, coc-

MIMI

(aside)

He's getting in a rage; poor little Mimi!
Or lo fa incolle-rir! Me po-ve-retta!..

RUDOLPH

(with bitter irony)

Mi -
Mi -

MARCEL

stub-born!
-ciu-to!

19

RUDOLPH

mi's a heart-less mai - den Proneto
 - mi è u - na ci - vet - ta che fra -

RUDOLPH

(with great sarcasm of tone)

flirt - ing with all. Ascent-ed dan - dy, some lord - ling
 - scheg - gia con tut - ti. Un moscar - di - no di Vi - scon -

RUDOLPH

(with increasing bitterness)

Now striveth to win her ca - res - ses. With bo - som
 - ti - no le fa l'oc - chi di tri - glia. El - la sgon -

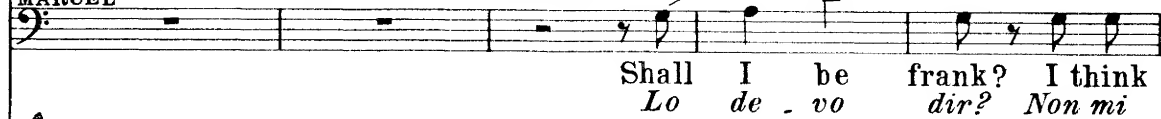
RUDOLPH

sway - ing, one foot dis - play - ing, so she lures him on with the
 - nel - la e sco - pre la ca - vi - glia con un far pro - met -

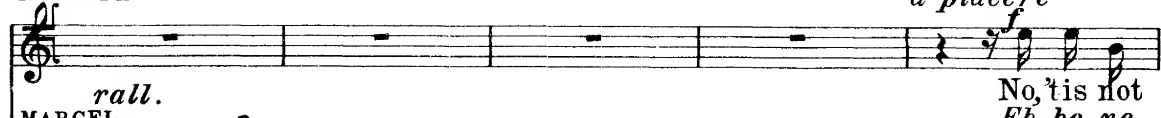
RUDOLPH



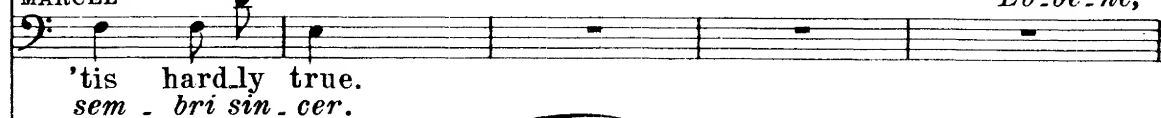
MARCEL



RUDOLPH



MARCEL



RUDOLPH



RUDOLPH



RUDOLPH

I love Mi - mi, she is my on - ly
 A - - - - - mo Mi - mi so - vra ogni co - sa al

mf

RUDOLPH

treas - - - ure; I love her !.....
 mon - - - do, io, l'a - - - mo.....
poco allarg...... *a Tempo*

f *ff*

RUDOLPH

accel......
 But oh! I fear it.....
 ma ho pa - u - ra.....

p *accel.*.....

(Mimi, astonished, comes closer and closer, under cover of the trees)

RUDOLPH *rall.*.....*rit.* *a Tempo*

But oh! I fear it..... (sadly) Mi -
 ma ho pa - u - ral..... Mi -

a Tempo

rall......*rit.* *rall.*.....

206

RUDOLPH *Lento triste* ♩ = 48

- mi's so sick-ly, so ail-ing, Ev'-ry day she grows
 - mi è tan-to ma-la-ta! O-gni di più de-

21 *Lento triste* ♩ = 48

pp

MIMI

molto rit.
 What's he say-ing?
 Che vuol di-re?
allarg. *corta*

RUDOLPH

 weak-er. The poor girl, as I think, is dy-ing, dy-ing!
 - cli-na. La po-ve-ra pic-ci-na è con-dan-na-ta!

MARCEL (fearing Mimi may overhear them, tries to keep Rudolph further off)

 Mi - mi?!
 Mi - mi?!
*molto rit.**allarg.*RUDOLPH *con la massima espressione*
 By fierce in-cessant cough-ing her fra-gile frame is sha-ken,
 U-na ter-ri-bil tos-se l'e-sil pet-to le scu-o-te,
Sostenuto molto ♩ = 40*ppp lentissimo*

RUDOLPH

..... while in her cheeks so pal - lid fires of fe - ver a -
 già le smun - te go - te di san - gue

cres. *ff* *rit.*

MIMI

(weeping)

molto rit...... *a Tempo*

Woe is me! I'm dy - ing!
 Ah - i - me, mo - ri - re?!

RUDOLPH

- wa - ken.

ros - se...

(agitatedly, perceiving that Mimi is listening)

And my room's but a squalid
La mia stanza è una ta - na

MARCEL

Poor little Mi - mi!
Po - ve - ra Mi - mi!

22

a Tempo

pp molto rit...... *PPPP con stanchezza*

RUDOLPH

poco rall......

hov - el, no fire there burn - eth Only the cru - el
 squal - li - da... *il fuoco ho spen - to*..... *V'entra e l'aggira il*

cres. *cres.*

RUDOLPH *a Tempo* *rit.*

night - wind wailleth, wailleth, there ev - er.
ven - to di tra - mon - ta - na.

f a Tempo *f* *pp*

RUDOLPH *a Tempo* *affrett. e cres.* *allarg.*

Yet she's merry and smiling while, remorseful, despairing, I feel that it is
Es - sa can - ta e sor - ri - de, e il ri - mor - so m'as - sa - le. Me cagion del fa -

a Tempo *affrett.* *allarg.*

MIMI (disconsolately) *rit.*

Ah! I'm dy - ing!
O mia vi - ta!

RUDOLPH *a Tempo*

I, yes, 'tis I am guilt - y!
- ta - le mal che l'uc - ci - de!

MARCEL (eager to draw Rudolph aside)

List but a moment!
Che far dunque?

f a Tempo *pp col canto* *pp*

I^o Tempo ma agitando un poco
MIMI (in tones of anguish)

Ah me! Ah me! Allis ov-er! Life and loving, all are ended!
Ahimè! Ahimè! E fi - ni - tal.. O mia vi - tal.. E fi - ni - tal..

RUDOLPH

- mi's a hothouse flow - er. Want has wasted her beau - ty
- mi di serra è fio - re. Po-ver-tà l'ha sfiori - ta,

MARCEL

Nay but listen! softly!
Oh qual pietà! Poveret-tà!

23 I^o Tempo ma agitando un poco

pp

MIMI

rall:.....

Mi mi must die! Mi - mi must
Ah - i - mè mo-rir, ahi - mè mo-

RUDOLPH

allarg. rit.

and to bring her back to life would need more than love, far more than
per richia-mar - la in vi - ta non ba-sta a-mor, non ba-sta a-

MARCEL

6

Povera Mimì! Povera Mi-

col canto

rall:.....

210

MIMI (Mimi's violent coughing and sobbing reveal her presence.)

a Tempo

die!
-rir!

RUDOLPH

love.
-mor!

MARCEL

-mi!

pp a Tempo Sostenendo

cres.

cres. poco a poco

RUDOLPH (rushing towards Mimi)

poco allarg.

Ha! Mimi! You here?
Chè?! Mimi! Tu qui?

You heard, you heard me?
M'ha-i sen-ti-to?

MARCEL

Then she must have been list'ning!
El-la dunque ascol-ta-va?!

f poco allarg.

p

115494

p

RUDOLPH

Lo stesso movimento

211

Sway'd by each light sus - pi - cion, a tri - fle yet a -
Fà - cile al - la pa - u - ra per nul - la io m'ar - ro -

Lo stesso movimento

p animando

p

MIMI

Lo stesso movimento

No that o - dour is
No, quel tan - fo mi
 (seeks to take her into the tavern)

- larms me; Come, come inside here.
 - vel - lo. Vien là nel te - por!

Lo stesso movimento

24

fp con agitazione

MIMI

stifling me!
sof - fo - ca!

RUDOLPH

(affectionately embraces Mimi)

Ah, Mi - mi!
 Ah, Mi - mi!

fp

p

115494

p

(In the tavern Musetta's brazen laugh is heard)
(running to look through the window)

MARCEL *All. to mosso*

'Tis Muset-ta that's laughing, Laughing,
E Muset-ta che ri-de. Conchi

25 *All. to mosso*
mf brillante
p staccato

MARCEL *pariato*

flirting!
ride?

Ah! whata hussy!
Ah la ci-vetta!

I'll not a-l-
Im - pare-

f affrett.

MIMI (disengages herself from Rudolph's embrace)

Fare well!
Ad - di - o.

RUDOLPH (surprised) *p*

What!
Che!

MARCEL

-low it!
-rai.

rall. molto... *pp*

MIMI Lento molto ♩ = 66



RUDOLPH

Going?
Vai?

26 Lento molto ♩ = 66



MIMI

poco rit:..... Andantino

Andantino espressivo



MIMI



214
MIMI

rall..... a Tempo

gone;..... and she must die!.....
-tes- - ser fin-ti fior!.....

a Tempo

rall..... pp m.s. rall.

MIMI

Lento

rall..... And.^{no} mosso ♩ = 84 ritenuto

Farewell, then, I wish you well!..... Nay, lis-ten,
Ad-di-o, sen-za ran-cor..... A-scolta, a-

And.^{no} mosso ♩ = 84

27

col canto..... pp p rit. col canto

MIMI *a Tempo*

lis-ten! Those things, those few old things I've left be-
-scol-ta. Le po-che ro-be a-du-na che la-sciai

a Tempo

pp

MIMI

hind me With in my trunk, safe are stor-ed
spar-se. Nel mio cas-set-to stanchiu-si

pp leggerissimo pp leggero

MIMI

poco rit. *a Tempo*

That bracelet of gold, The prayer book you gave me.
quel cerchiet to'd'or, eil li-bro di pre-ghie-re.

poco rit. *pp a Tempo m.s.*

MIMI

poco rit. *a Tempo*

28 Pray wrap them up together in my little apron, I will send round to
In-vol-gi tut-to quanto in un grembiale e manderò il por-

espressivo *poco rit.* *a Tempo*

MIMI

get them.
-tie - re...

ppp

MIMI

molto rit. *a Tempo*

Dear one, under the pillow..... you'll find my lit-tle
Ba-da... sotto il guancia-le..... c'è la cuffiet-ta

pppp *molto rit.* *a Tempo*

216

MIMI

bon - net. Who knows?..... May be.....you'd like to
ro - sa. Se vuoi,..... se vuoi,..... se vuoi ser.

stent.

animando e cres. *dim.* *rall.*

MIMI

keep it to re - mem - ber our love!..... Farewell!
- bar - la a.....ri - cor - do d'amor!..... Ad - di - o,

poco allarg. *f.* *pprit.* *a Tempo*

MIMI

Goodbye! I wish you well!
addio, sen - za ran - cor.....

rall. *a Tempo* *dolcemente*

29 Then you're going to leave me.... You are
col canto *a Tempo* *Dunque è proprio fi - ni - tal.....* *Te ne*

rall. *ppp* *p*

RUDOLPH

going, yes, you're going, my little Mi - mi, ah! farewell sweet dream of
vai, te ne vai, la mia pic - ci - na? Ad - di - o so - gni d'a-

rall. *p* *col canto*

MIMI *And.^{te} con moto* ♩ = 92 *ritenendo.....
dolciss.*

Farewell! Farewell! glad a-
Ad-di-o dol-cesve.

RUDOLPH

love!
-mor!..

30 *And.^{te} con moto* ♩ = 92 *pp* *rit.col canto.....*

MIMI *a Tempo*

-wake-nings in..... the morn-ing!.....

RUDOLPH *glia-re al-la..... mat-ti-nal.....*

Fare-
Ad-
a Tempo

MIMI (playfully)

Fare-well to jealous-y and fu-ry!
Ad-dio rab-buffie ge-lo-si-e!

RUDOLPH

-well oursweetlovethat's van-ishd..... yetthat yoursmilere-
-di-o so-gnan-te vi-ta..... cheuntuo sor-riso ac.

MIMI

Fare - well sus -
Ad - dio so -

RUDOLPH

- viv - eth.....
- que - tal.....

MIMI

- picion and its..... bit-ter ang - uish!
- spetti,.. pun-gen - tia - ma - rez - zel

RUDOLPH

Kiss - es.
Ba - ci...

RUDOLPH

Kiss-es sweet that as po - et.....I bought back with ca - ress - es!
ch'io da ve - ro po-e - ta.....ri - ma - vo con: ca - rez - zel

pp dolce

219

MIMI *con anima* *poco allarg.*
p Lone - ly in win - ter..... with death as sole com - pan - ion!
So - li *l'in-ver* - no..... è co - sa da.... mo - ri - re!

RUDOLPH
 Lone - ly..... with death as sole com - pan - ion!
So - li..... è co - sa da.... mo - ri - re!

p *poco allarg.* *f*

MIMI *affrett. un poco a Tempo* *poco allarg.* *rall.*
 Lone - ly But in glad springtime there's the sun, the glorious
So - li! *Men - tre a pri - ma - ve - ra c'è com - pagno il*

RUDOLPH *rall.*
 But in glad springtime there's the sun, the glorious
Men - tre a pri - ma - ve - ra c'è com - pagno il

p affrett. un poco *f a Tempo* *poco allarg.* *rall.*

MIMI *espressivo* (in the tavern a sound of breaking plates)
 sun, there's the glo - rious sun!
 MUSETTA *sol!* *c'è com - pa - gno il sol!* (from within) *f*

RUDOLPH What'd'ye
sol! *Che vuoi*

MARCEL (from within) *f*
 You were laughing, you were flirting,
espressivo *a Tempo* *p*
Che fa - ce - vi. Che di - ce - vi

115494

220 MUSETTA and glasses is heard)

mean?
dir?

What d'ye mean?
che vuci dir?

by the fireside with that stranger.
presso al fuoco a quel si - gno - re?

f ritenuto molto

MIMI

I'm not lonely in Spring.
Niuno è so - lo l'a - pril. (stops on the threshold of the inn and confronts Musetta.)

MARCEL

And how you coloured when I caught you in the
Al mio ve - ni - re hai mu - ta - to di co -

a Tempo

MIMI

RUDOLPH.....

MUSETTA (defiantly)

Stuff and nonsense all he said was:..... "Are you ve - ry fond of
Quel si - gno - re mi di - ce - va:..... Ama il bal - lo si - gno

MARCEL

cor - ner!
- lo - re.

pp

MIMI

a Tempo

RUDOLPH

Forth from each
E - sce dai

com - - rades you've lilies and ro - ses.....
par - - la coi giglie le ro - se.....

MUSETTA

dancing?"
- ri - na?

And half-blushing, I made answer: "I'd be dancing all day
Ar - ros - sendo rispon - de - va: balle - rei se - ra e mat -

MARCEL

You're most frivolous, Muset - ta!
Va - na, frivo - la, civet - ta!

32 a Tempo

p

MIMI

nest comes a mur - mur of bird - lets.....
ni - di un cinguet - tio gen - ti - le.....

MUSETTA *poco rit.* **a Tempo**

long, Sir!..... I'd be dan - cing all day long, Sir!.....
- ti - na,..... balle - rei se - ra e mat - ti - na.....

MARCEL

This is talk that on - ly leads to things dis -
Quel discorso asconde mi - re di - so -

poco rit. **a Tempo**

MUSETTA

My own way I mean to have.
Voglio pie-na li-ber-tà!

MARCEL

hon-est.
 - ne - ste,

(half menacing Musetta)

I will teach you better
io t'ac-con - cio per le

corta

leggero

pp

MIMI

When the haw - thorn bough's in
Al fio - rir di pri - ma -

RUDOLPH

When the haw - thorn bough's in blos - - - som
Al fio - rir di pri - ma - ve - - - ra

MUSETTA

What a bother!
Chè mi canti?

Why this anger? why this fury? We're not
Chè mi gridi? Chè mi canti? All'al-

MARCEL

manners
fe-ste

If I catch you once more flirting.....
se ti colgo a in-ci - vet - ti - re!.....

p

MIMI
blos - som we've the glorious sun!
- ve - ra c'è com - pagno il sol!

RUDOLPH
we've the glor - ious sun!
c'è com - pa - gno il sol!

MUSETTA
married yet, thank goodness!
- tar non sia - mo u - ni - ti.

MARCEL
You shall not do as you like Miss,.... I will stop your little
Ba - da, sotto il mio cappel - lo..... non ci stan certi orna.

MUSETTA
f I abhor that sort of lov - er..... who pretends he is ah! ah! ah! your
Io de - te - sto quegli amanti..... che la fan - no da ah! ah! ah! ma -

MARCEL
game.....
- men - ti.....

f col canto

MIMI

a Tempo
dolcissimo

Murmur the sil - ver fountains
Chiacchieran le fon - ta - ne.

RUDOLPH

Murmur the sil - ver foun - tains
Chiacchieran le fon - ta - ne.....

MUSETTA

hus - band!.....
- ri - ti.....

MARCEL *pp soffovoce*

I'm not going to be your blockhead just because you're fond of flirting.
Io non fac - cio da zim - bel - lo ai no - vi - zi in - traprendenti.

a Tempo
dolce
p

MIMI

The breezes of the ev' - ning
La brezza del - la se - ra

RUDOLPH

.....The breezes of the ev' - ning
..... *La brezza del - la se - ra*

MUSETTA

I shall flirt just when it suits me! Yes, I shall, yes, I
Fo' all' a - mor con chi mi pia - ce! non ti gar -

MARCEL

You're most frivolous, Musetta!
Va - na, frivo - la, civetta!

MIMI *espressivo*

waft fra - - grant bal - - sams.....
bal - sa - - mi sten - - de.....

RUDOLPH

waft fra - - grant bal - - sams.....
bal - sa - - mi sten - - de.....

MUSETTA *b. 6*

shall,..... I shall flirt just when it suits me!
ba?fo'all'a-mor con chi mi pia - - ce!

MARCEL

You can go, and God be
Ve n'an-da - te? Vi rin-

33

p espressivo

allarg:.....

MIMI

..... com - fort hu - man sor - - row,
..... sul - le do - glieu - ma - - ne.

RUDOLPH

..... com - fort hu - man sor - - row,
..... sul - le do - glieu - ma - - ne.

MUSETTA

Mu-set-ta's going a-way,..... yes, going a-way! Fare you
Mu-set - ta se..... ne va..... sì, se ne va! Vi sa -
(ironically)

MARCEL

with you, and for me'tis a good rid - dance. Fare you
- gra - zio: or..... son ric.co di - ve - nu - to Vi sa -
(ironically)

f allarg:..... 3

MIMI *molto allarg:..... poco affrett:.... rall:.....*

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

RUDOLPH

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

MUSETTA *poco affrett.*

well, Sir! I say fare - well, I say fare - well with all my
 - lu - to. Si - gnor, ad - dio vi di - co con pia -

MARCEL

well, Ma'am! Farewell, Ma'am! pray be -
 - lu - to. Son ser - vo e me ne

pp poco affrett. ff molto allarg:..... poco affrett:.... rall:.....

MIMI

spring?
 - cor?

RUDOLPH

spring?
 - cor?

MUSETTA (she retreats in a fury; but suddenly stops) (shouting)

heart. Go back and paint your housefront! Toad!
 - cer! Pit - to - re da bot - te - gu! Rospo!

MARCEL

gone. Vi - per!
 vo? Vipera!

a Tempo

rall:.....

227

MIMI Più lento (moving away with Rudolph)

pp Al - ways yours for
Sem - pre tua per la

MARCEL (enters the tavern)

Vi - per!
Stre - ga!

Più lento

ppp

MIMI

ev - er!..... Our time for
vi - ta!..... Ci la - scie -

RUDOLPH

pp

Our time for par - ting.
Ci la - scie - re - mo

pp

MIMI

parting's when the ro - ses blow!
- remo al - la stagion dei fior...

RUDOLPH

p

When the ro - ses blow.....
al - la sta - gion dei fior.....

228 MIMI *caressevole* *poco allarg.*

Ah, that our win - - - ter might last for
 Vor - rei che e - ter - - no du - ras - - se il

pp *poco allarg.*

MIMI *un poco allarg.*
 ev - - - er! Our time, our time for
 ver - - - no! Ci la - - - scie -

RUDOLPH *(from within)*
 Our time, our time for
 Ci la - - - scie -

35 *pp* *f* *col canto* *pp*

MIMI *(moving off)* *rall:*
 parting's when the ro - ses blow!
 rem al - la stagion dei fior!

RUDOLPH *rall:*
 parting's when the ro - ses blow!
 rem al - la stagion dei fior!

col canto *p* *pp* *Sostenendo* *espressivo*

(curtain)
rall. e dim. *ppp* *fff*

FOURTH ACT

«..... At that period, indeed for some time past, the friends had lived lonely lives. »

« Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her. »

« And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone. »

« One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten. »

« 'Good!' muttered Marcel, 'he's as craven-hearted as I' »

.....
.....
.....
« A gay life, yet a terrible one! »

«..... In quell'epoca già da tempo gli amici erano vedovi.

« Musetta era ridiventata un personaggio quasi ufficiale; — da tre o quattro mesi Marcello non l'aveva incontrata.

« Così pure Mimi; — Rodolfo non ne aveva più sentito parlare che da sé medesimo quando era solo.

« Un dì che Marcello di nascosto baciava un nastro dimenticato da Musetta, vide Rodolfo che nascondeva una cuffietta — la cuffietta rosa — dimenticata da Mimi:

« — Va bene, mormorò Marcello, egli è vile come me! »

.....
.....
.....
« Vita gaia e terribile!... »

FOURTH ACT

IN THE ATTIC

(as in Act I.)

(The curtain rises)

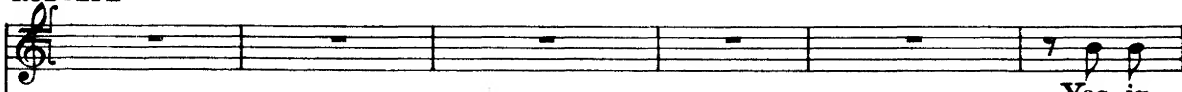
(Marcel as before, stands in front of his easel, while Ru-

$\text{♩} = 108$
Allegro vivo



-dolph sits at his writing-table; each trying to make the other believe that he is working indefatiga-

RUDOLPH



Yes, in
Con pa -

MARCEL

(resuming his talk)

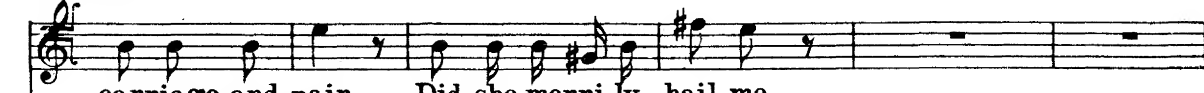


In a cou-pé?
In un cou-pè?



-bly, whereas both are really only gossiping)

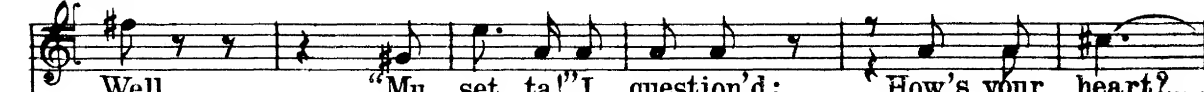
RUDOLPH



carriage and pair. Did she merri-ly hail me.
- ri - glia e li - vree. Mi sa - lu - tò ri - den - do.



RUDOLPH



Well, "Mu - set - ta!" I question'd: How's your heart?....
Tò, Mu - set - ta! Le dis - si: e il cuor ?.....



232

RUDOLPH

Lo stesso movimento

..... "It beats not, or I don't feel it,
 «Non bat - te o non lo sen - to

Lo stesso movimento

p

RUDOLPH

thanks to this vel-vet I'm wea ring!"

MARCEL

grazie al vel - lu - to che il co-pre (endeavouring to laugh)

espressivo

I'm glad, ve-ry
Ci ho gu - sto dav -

MARCEL

glad!

I'm glad, ve-ry glad!

- ver,

ci ho gu - sto darver!

RUDOLPH

(aside)

(resumes his work)

(You hum-bug, you! You're fretting and fuming)

MARCEL

(Lo-io - la va. Ti ro-di e ri-di.)

It beats not!
Non bat-te?

pp

MARCEL (commences to paint with great vigour)

Bra-vo!
Be-ne!

ff *brillante*

RUDOLPH

Mu - set - ta?
Mu - set - ta?

MARCEL

Then I saw, too... Mi -
Io pur vi - di... Mi -

RUDOLPH

(as he breathlessly stops writing)

(recovering his composure)

You saw her? How strange!
L'hai vi - sta? Oh guar-da!.. (stops painting)

MARCEL

- mi.
- mi.
Rode in her
E-ra in car -

234

RUDOLPH

Lo stesso movimento

allegramente

MARCEL

car-riage, in grand ap-pa-rel, just like a duchess.
-roz - za ve - sti - ta co-me u - na re - gi-na.

Lo stesso movimento

RUDOLPH

-light-ful! I'm glad to hear it.

Now, to

-vi - va. Ne son con-ten-to. (aside)

La - vo -

MARCEL

(You liar, you're pin-ing with love.)
(Bu - giar-do, si strugge d'a-mor.)

RUDOLPH

work!
-riam.

MARCEL

(they go on working)

Now, to work.
La - vo - riam.

2



RUDOLPH

a piacere

3 (throws down his pen)

This pen's too aw-ful!

Che pen-na in-fa-me!

MARCEL

a piacere

3

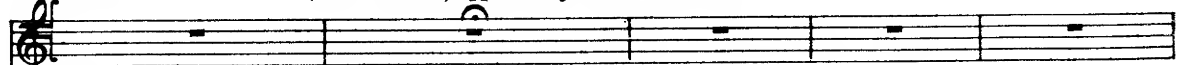
This infamous paint-

Che in-fa-me pen-



RUDOLPH

(still seated, apparently lost in thought)



MARCEL

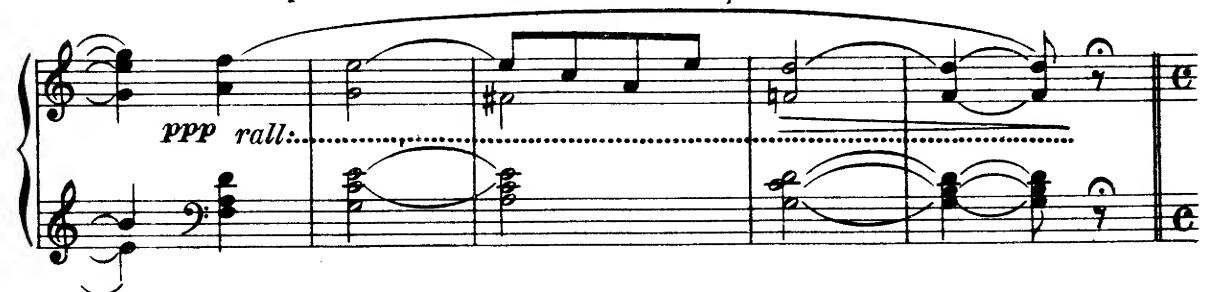
(flings away his brush) (stares at his canvas, and then, without Rudolph observing it, he

- brush!

- nel-lo!

*Sostenuto**Andantino**f espressivo*

takes from his pocket a bunch of ribbons and kisses it)



236

Andantino mosso ♩ = 84

RUDOLPH
dolce

(Ah, Mi-mi! false, fick-le - heart - ed! Ah, beaut-eous days de -
(O Mi-mi tu più non tor - ni. O gior - - ni

Andantino mosso ♩ = 84

p

RUDOLPH

pp *appena rall*
- part - - ed! Those hands so dain - ty! Oh, fragrant shi-ning
bel - - li, pic - co - le ma - ni, o-do - ro - - si ca -

pp *appena rall*.....

RUDOLPH

tres-ses!
- pel-li... Ah, snow-white
col - lo di

(putting away the ribbons and staring anew at his canvas)

MARCEL *p*

How is it..... that my brush with speed me-chan - ic - al keeps
Io non so..... co - me sia che il mio pen-nel - lo la -

dolce
p

RUDOLPH *pp un poco rall.*

bo - som! Ah, Mi - mi! those brief, glad, gol - den days!

ne - ve! Ah Mi - mi, mia bre - ve gio - ven - tu!

MARCEL *pp*

moving, and plasters on the col - ours quite a - gainst my will? And

- vo - ri e impa - sti co - lo - ri con - tro vo - glia mia. Se

p PP un poco rall.

MARCEL *rall. molto a Tempo*

though I would be painting landscapes, meadows, woodlands fair in springtide,

pin - ge - re mi piace o cie - li o ter - re o inverni o pri - mave - re,

3 *a Tempo*

mf P rall. molto

appassionato

MARCEL

my brush re - fus - es to per - form its of - fice,

e - gli mi trac - cia due pu - pil - le ne - re

Sostenuto pp

238 *poco allarg.*
corta

MARCEL

but paints dark eyes and two red smil - ing lips. The
e u - na boc - ca pro - ca - ce, e

poco allarg.

corta *rall.*

MARCEL

features of Mu - set-ta haunt me still!
n'e-sce di Mu - set-ta il vi-so an - cor...

stent. *a Tempo*

pp stent. *a Tempo* *poco rall.*

RUDOLPH (from the table-drawer he takes out Mimi's old bonnet.)

And..... thou! oh rose-pink bon - net, that' neath her pil-low
E..... tu, cuf-fiet-ta lie - ve, che sot - to il guan -

MARCEL

Ah!..... fri - vol-ous Mu - set - ta! thee I can ne'er for -
e..... n'e - sce di Mu - set - ta il vi - so tut - to

RUDOLPH

239

lay! That in her hour of parting she for-got, Thou
cial *par-ten do a-sco-se, tut-ta sai la*
 MARCEL *cres. ed affrett.*
 get! I nev-er can for-get. My
vez - zie tut - to..... fro-de. Mu -
trattenuto
pp cres. ed affrett.

RUDOLPH

wert the witness of our joy, come to my heart, come to my heart, ah
no - stra fe - li - ci - tà, vien sul mio cuor, sul mio cuor mor - to, ah
 MARCEL
 grief affords her plea-sure and yet my heart, my heart is
- set tain tan to go - de e il mio cuor vi - le la chia -

RUDOLPH

come! lie close a- gainst my heart, since my love is
vien, ah vien sul mi - o cuor; poi- chè è mor - to a -
 MARCEL *p*
 fain to call..... her to my fond arms a-
- ma, la chia - ma, e a - spetta il vil mio
rall.
rall.

RUDOLPH (clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)

dead!....
-mor.....)

MARCEL

gain.....
cuor.....)

dolcissimo
pp *calmo*

rall. molto

RUDOLPH *a Tempo*

What time is it, now?
Che o - ra si - a?

(roused by Rudolph from his reverie, he gaily replies)

MARCEL

Time for our yesterday's dinner!
L'o - ra del pranzo di ie - ri.

a Tempo

But Schau - nard's not
E Schau - nard non

Allegro ♩ = 126

RUDOLPH

back yet?
tor - na?

5 Allegro ♩ = 126

RUDOLPH (Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.) 241

How now?
Eb - ben?

MARCEL

How
Eb -

SCHAUNARD

Here we are.
Ec - co - ci.

(Schaunard places the rolls on the table) (Colline takes a herring out of the bag and puts it on the table as well)

MARCEL (disdainfully)

now?
- ben?

SOME BREAD?
Del pan?

COLLINE

A dish that's wor - thy of De -
E'un piatto de - gno di De -

col canto

SCHAUNARD

'Tis salt - ed!
Sa - la - ta.

COLLINE

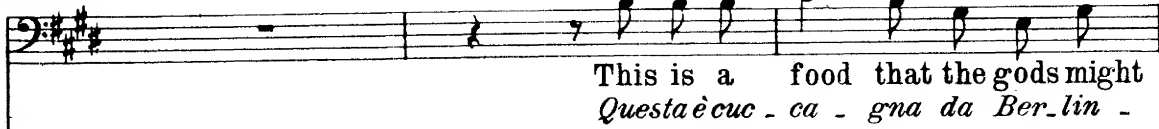
- mos - thenes
- mo - stene:
a Tempo

'tis a herring!
un'a - ringa.

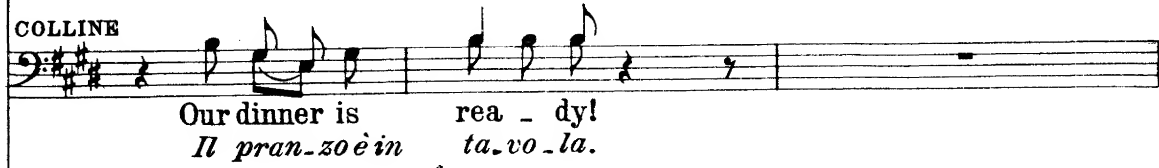
fp

(seating themselves at the table, they pretend to be

MARCEL

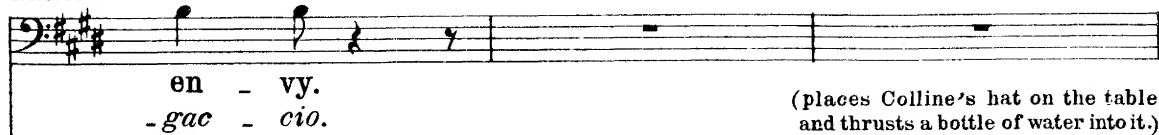


COLLINE

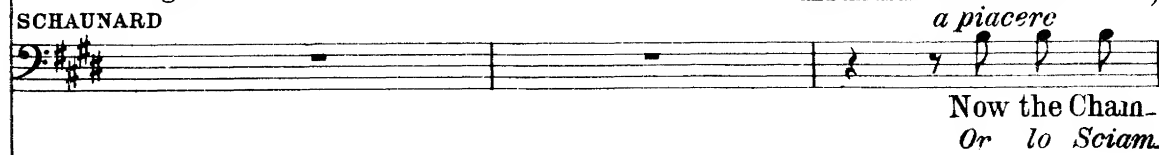


having a fine meal)

MARCEL

(places Colline's hat on the table
and thrusts a bottle of water into it.)

SCHAUNARD



SCHAUNARD



RUDOLPH (to Marcel, offering him some bread)

Choose, my lord mar - quis, sal - mon or
 Scel - ga o Ba - ro - ne tro - ta o sal -

p stacc.

RUDOLPH

tur-bot?
 -mo-ne? (his offer is accepted, when turning to Schaunard, he proffers another crust of bread.)

MARCEL

Now duke, here's a
 Du-ca, u - na

pp *f*

MARCEL

choice vol au vent with mushrooms!
 lin-gua di pap - pa - gal - lo?

rit. *brillante*

p

244

Sostenendo molto**a Tempo**

SCHAUNARD (he politely declines and pours out a glass water which he hands to Marcel.) (the one and only

Thank you, I dare not! This evening, I'm dancing.

*Gra-zie, m'in-pingua. Stas-se-ra houn bal-lo.***Sostenendo molto**

tumbler is handed about. Colline, after voraciously devouring his roll, rises.)

RUDOLPH

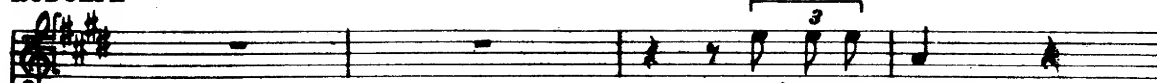
(to Colline)

COLLINE

(with an air of grave importance)

To business!
*Ho fretta.*The king a - waits me!
Il Re m'a - spetta.

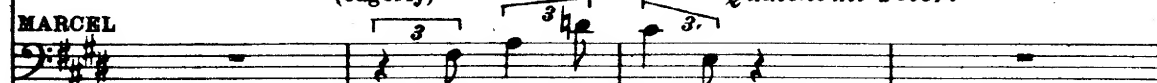
RUDOLPH



What's in the wind?
Qualche mi - ster?

MARCEL

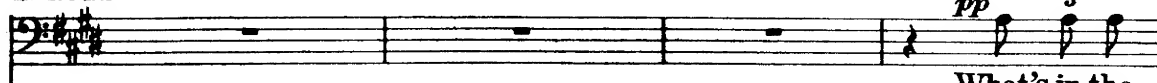
(eagerly)



What plot is brewing?
C'è qualche tra - ma?...



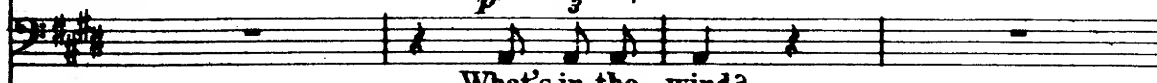
MARCEL



What's in the
Qualche mi -

(rises and approaches Colline, observing
with droll inquisitiveness.)

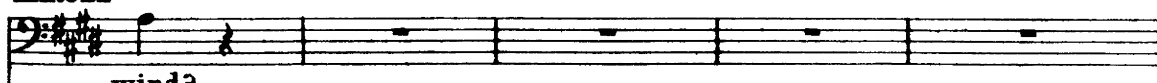
SCHAUNARD



What's in the wind?
Qualche mi - ster?



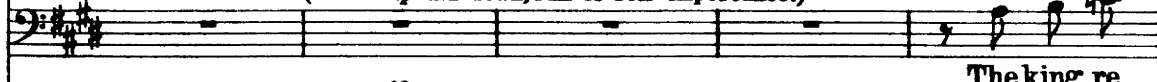
MARCEL



wind?
-ster?

COLLINE

(struts up and down, full of self-importance.)



poco affrett. e cres.

The king re -
Il Re mi



246

RUDOLPH

(surrounding Colline, they make low curtseys to him.)

Bra-vo!
Be-ne!

MARCEL

Bra-vo!
Be-ne!

SCHAUNARD

Bra-vo!
Be-ne!

COLLINE

-quires my ser- -vices!
chia - ma al mi - ni - ster.

sf *sostenuto* *p* *f*

a Tempo

COLLINE (with a patronising air.)

And then I've got to see... the King!
Pe-rò... ve - drò... ve-drò... Gui-zot!

p

MARCEL

(gives him the only glass)

Ho! quaff now a
Si! Be-vi, is

SCHAUNARD

(to Marcel)

Give me a goblet!
Por-gimi il nappo!

Allegro

MARCEL

bumper!
pappo!

SCHAUNARD (solemnly gets on to a chair and raises his glass.) *a piacere, con enfasi*

Allegro

Have I per-miss-ion, oh my most no-ble
Mi sia per-mes-so al no-bi-le con-

col canto.....

RUDOLPH (interrupting)

gridato

Stop that!
Basta!

MARCEL *gridato*

Stop that!
Basta!

SCHAUNARD

Stop that! *Fiac-co!* No more nonsense! *Leva il tacco!*

courtier?
-sesso... (interrupting)

COLLINE *gridato*

Stop that! *Basta!* No more fooling! *Che de-cot to!* Give me that tum-bler! *Dammi il gottol!*

a Tempo

f

(In rapture)

SCHAUNARD (motioning his friends to let him speak) *a piacere*.....

With ardour ir-re-sist-i-ble
M'i-spira ir-re-si-sti-bi-le

col canto.....

248

RUDOLPH

a Tempo
(yelling)

MARCEL

No!
No! (yelling)

SCHAUNARD

No!
No!

a piacere
(complacently)

Poet-ry fills my spir-it!
l'e- stro della ro-man-za!

Then
A..

COLLINE

(yelling)

a Tempo

No!
No!

col canto

RUDOLPH

a Tempo

(amid applause they surround Schaunard and make him get off the chair)

Vivo

Yes, yes.
Si! si!

MARCEL

SCHAUNARD

Yes, yes.
Si! si!

something cho-ro-gra-phi-c may suit you.
-zio - ne co-reo-gra-fi-ca al-lo-ra?

COLLINE

Yes, yes.
Si! si!

a Tempo

Vivo

SCHAUNARD

Some
La

SCHAUNARD

a piacere **a Tempo**

danc-ing, ac-com-pan-ied by sing-ing!
dan-za con mu-si-ca vo-ca-le!

a piacere

Well, clear the stage for
Si sgom-bri-no le

col canto..... **a Tempo ff** *col canto*.....

COLLINE

Andantino mosso (moving chairs and table aside, they prepare for a dance)

ac-tion!
sa-le!

Andantino mosso

p

Vuota Vuota

250

MARCEL **Allegretto mosso** ♩ = 120 (suggesting various dances) *p*

COLLINE *p*

10 **Allegretto mosso** ♩ = 120 Gavotte.
f p tr Ga-vot-ta.

RUDOLPH **Allegro** ♩ = 72

MARCEL Pa-va - nel - la.
Pa-va - nel - la.

- et.
- et - to

SCHAUNARD (imitating a Spanish Measure)

Fan - - dan - go.
Fan - - dan - go.

Allegro ♩ = 72

rall. ff energico

RUDOLPH **Lo stesso movimento**

SCHAUNARD Now take your partners!
Mano al - le da - me!

COLLINE *rall.* (the others approve)

I vote we dance qua - - drilles first. I'll
Pro-pon-go la qua - - dri - glia. Io

Lo stesso movimento

pp stacc.

(improvising, he beats time with comic pomposity of manner) 251

SCHAUNARD *sostenendo*

Lal-le-ra, lal-le-ra, lal-le-ra, la, lal-le-ra, lal-le-ra, lal-le-ra,
Lal-le-ra, lal-le-ra, lal-le-ra, là, lal-le-ra, lal-le-ra, lal-le-ra,
 (pretends to be very busy arranging a quadrille)

COLLINE
 lead it.
det-to.

sostenendo

RUDOLPH (approaches Marcel and, bowing very low, offers him his hand as he gallantly says)

Oh, mai-den fair and gentle! (with coy bashfulness of manner, counterfeiting a woman's voice)

MARCEL
Vez - zo - sa da - mi-gel-la...

SCHAUNARD
la. là.
p
 My mo-des-ty res-
Ri-spet - ti la mo.

(Rudolph and Marcel dance a quadrille)

MARCEL (in his ordinary voice)
 -pect, Sir, I beg you! Lallera, lal-le-ra, lallera,
-de-stia. La pre-go. Lallera, lal-le-ra, lal-le-ra,

SCHAUNARD (provoking)
 Lal-le-ra, lallera, lal-le-ra, la. First there's the Chain.
Lal-le-ra, lal-le-ra, lal-le-ra, là. Pri - ma c'è il Rond.

COLLINE
 Balancez! No,
Balancez! No,

252

(Rudolph and Marcel
continue dancing) (with exaggerated contempt)

SCHAUNARD

Allegro

quasi a piacere..... **a Tempo**



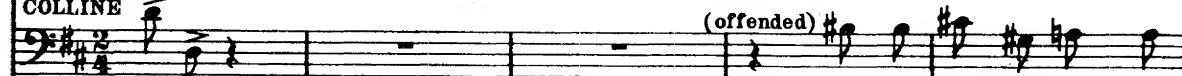
You've manners like a clown.

COLLINE

(gridato)

Che mo-di da lac.chè.

(offended)



Stupid!

As I take it, you're in -

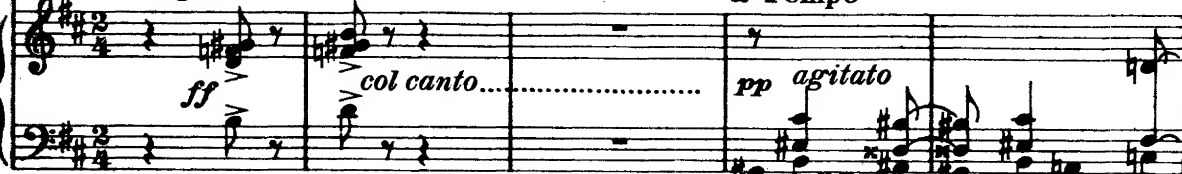
11

bestia!

Se non er - ro lei m'ol.

Allegro

a Tempo



ff

col canto.....

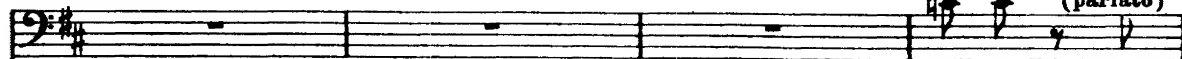
pp agitato

stacc.

SCHAUNARD

(taking up the poker)

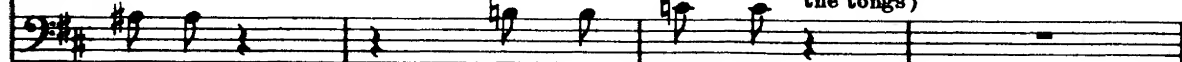
(parlato)



Ready! Have
Pronti. As -

COLLINE

(rushing to the fireplace and seizing
the tongs)



-sult-ing!

Draw your sword, sir!

-traggia!

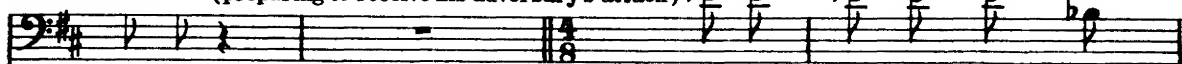
Snu-di il fer-ro!



Una battuta vale due delle precedenti

SCHAUNARD

(preparing to receive his adversary's attack)



at you!

Thy hot blood will I

-saggia.

Il tuo sangue io vo - glio

Una battuta vale due delle precedenti



(Rudolph and Marcel stop dancing and burst out laughing)

253

SCHAUNARD

drink!
bér.

Now get a stretch-er
Ap-pre-sta-te u-na ba-

COLLINE

One of us shall now be gutted!
Un di noi qui si sbu-del-la.

SCHAUNARD

Come prima

ready!
-rel-la.

(Schaunard and Colline have a duel)

COLLINE

And get a grave-yard too!
Ap-pre-sta-te un ci-mi-ter. affrettando sempre e cres.

Come prima

RUDOLPH (gaily)

While they beat each other's brains out, our fan-dan-go we will
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go.

While they beat each other's brains out, our fan-dan-go we will
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go.

254

RUDOLPH **Allegro spigliato** ♩ = 132

(Rudolph and Marcel dance behind the duellists)

fin_ish.
do - ne.

MARCEL

fin_ish.
do - ne.

12

Allegro spigliato ♩ = 132

f *cres. poco a poco* *p*

f *cres.* *p*

(blows fall faster)

f *cres.* *p*

f *cres.* *p*

f *cres.* *p*

(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

f *cres. sempre ed incalzando* *p*

j

115494

j

255

(The door opens and Mu-
setta enters in a state
of great agitation)

MUSETTA *Allegro moderato agitato* (hoarsely)

'Tis Mi-mi! 'Tis Mi-mi who is with me and is
C'è Mi-mi... C'è Mi-mi che mi segue e che sta

MARCEL (noticing her) (all anxiously cluster round Musetta)

Mu - - setta!
Mu - - set-ta!

Allegro moderato agitato

ff subito pp

Cassa sola

MUSETTA (through the open door he spies Mimi seated on the topmost stair)

ail - ing. She has not strength to climb the staircase.
ma - le. Nel far le sca - le più non si res - se.

RUDOLPH (rushes to)

Mi-mi?
O - v'è?

Ah!
Ah!

ff con slancio ed espansione

Mimi; Marcel follows his example)

allarg. *cres.* *affrett.* *cres.* *ff*

j *j*

115494

SCHAUNARD (to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.
Noi ac-co-stia-mo quel let-tuc-cio.

Meno molto

p *ff* *p*

MIMI

(Musetta brings a glass of water and makes Mimi sip it)
(passionately)

O Ru - dolph!
 Ro - dol - fo!

RUDOLPH

(Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa-ter. Gently
Lù. Da be-re. Zit-ta,

ff *p* *pp*

MIMI

(embraces Rudolph)

My dar - ling
 O mio Ro -

RUDOLPH

(gently lowering her on to the bed)

lie down there.
ri-po-sa.

MIMI

Ru - dolph, Oh let me stay with
 -dol- -fo! Mi vuo- -i qui con

13

MIMI

you!....
 te?.....

MUSETTA (taking the others aside, she whispers to them:) *rall. molto*.....
 I heard them
 In te - si

RUDOLPH *appassionato*
 Dar- ling Mi - mi, stay here ev-
 Ah! mia Mi - mi; sem- -pre, sem- -

f allarg. rall. molto

MUSETTA

say - ing that Mi - mi had left the rich old Vis - count, and now was almost
 di - re che Mi - mi fug - gi - ta dal Vi - scon - ti - no era in fin di

RUDOLPH (Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet
 -er!
 -pre!

Andante mesto

MUSSETTA

dy-ing. Ah, but where? After searching, I met her a-lone just
 vi-ta. Do-ve stia? Cerca, cerca... la veggio pas-sar per

(over her: he then carefully adjusts the pillow beneath her head.)

RUDOLPH

14 Andante mesto

MUSSETTA

now, Almost dead with ex-haustion, She murmured "I am dying,
 via... trasci-nan-do-si a stento. Mi di-ce: «Più non reggo...

poco rall.

MUSSETTA

(excitedly raising her voice)

dy-ing! But lis-ten! I want to die near him; may be he's
 muo-io, lo sen-to. Voglio mo-rir con lui! For-se m'a-

MIMI

259

I feel so much bet - ter.....
Mi sen - to assai me - glio.....

MUSETTA

(Musetta moves farther away from Mimi.)

waiting! Take me hith - er, Mu-
-spetta!... M'ac - compa - gni, Mu-

MARCEL

(to Musetta)

Hush!
Sst!

15

MIMI

rall:.....

a Tempo

all here seems just the same as ev - er!
la - scia ch'io guar - di in - tor - no.

MUSETTA

-set - ta!"
-set - ta?...»

a Tempo

ma sostenendo

dolcissimo

pp

MIMI (with a sweet smile)

Ah, it is all so plea - sant here! Sav'd from
Ah co - me si sta be - ne qui! Si ri -

260

(raising herself somewhat she again embraces Rudolph)

MIMI

sad - ness, all is glad - ness! Once a - gain new life, new
na - sce, si ri - na - sce An - cor sen - to la

RUDOLPH

Lips de - light - ful, speak a -
Be - ne - det - ta

f poco rall:.....

MIMI

life is mine Ah! belov'd! ah!
- vi - ta qui No, tu non mi

RUDOLPH

- gain to me Once more en -
boc - ca Tu an - cor mi

MUSETTA

(aside to the other three)

What is there to give her?
Che ci a - ve - te in ca - sa?

MARCEL

Nothing!
Nulla!

dim. *ppp*

MIMI
leave me not!

RUDOLPH *la - sci più!*
- chant me!

MUSETTA *par - li!.*
No coffee? No wine?
Non caffè? Non vino?

MARCEL (in great dejection)
Nothing! Larder empty (sadly to Colline as he takes him aside)
Nulla! Ah! mi - se - ria!

SCHAUNARD (looking closely at Mimi)
corta 6
In an hour she'll be dead!
Fra mez - z'ora è morta.

COLLINE
Nothing!
Nulla!

molto rit:.....
corta

MIMI
I feel so cold!
Ho tan - to fred - do...

If I had but my muff here!
Se a - vessi un ma - ni - cot - to!

ppp

262 MIMI

My poor hands are simply fro - zen, how shall I get them
 Queste mie ma - ni ri - scal - da - re non si poiran - no

ppp perdendosi m.d.

MIMI Lento (coughs) (Rudolph takes Mimi's hands in his, and chafes them)

warm? *sostenendo con gran passione*
 RUDOLPH mai?

16 Lento In mine, in mine love! Si - lence! for speak - ing
 Qui, nel - le mi - el Ta - ci! Il par - lar ti

pp espress.

MIMI (seeing Rudolph's friends, she calls them by name, when they hasten to her side.)

'Tis coughing tires me, I'm used to that, though. Good
 Rudolph Ho un po' di tos - se! Ci sono av - vez - za. Buon

tires you.
 stan - ca.

pp

MIMI

mor - row, Mar - cel! Schaunard, Col - li - ne, good mor row!
 gior - no Mar - cel - lo, Schaunard, Col - li - ne, buon gior - no.

p

MIMI (smiling)

All are here, as I see, glad to welcome Mi - mi.
Tut - ti qui, tut - ti qui..... sor - ridenti a Mi - mi.

RUDOLPH

Hush, Mi - mi, do not
Non par - lar, non par -

mf pp p

MIMI (motioning Marcel to approach)

Allegretto mosso

I'll speak low. Don't be fright - en'd
Par - lo pian. Non te - me - re.

RUDOLPH

talk.
-lar.

Marcel, now be -
Marcello da te

Allegretto mosso

17

rall:.....

MIMI *Andante poco rall:.....*

lieve me, a good girl is Mu - set - ta.
ret - ta: è assai buo - na Mu set - ta.

MARCEL (giving Musetta his hand.) *poco rall:.....*

I know, I know
Lo so... lo so.

Andante

pp

string.

264

MUSETTA

Allegretto mosso

(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)

Lock here.....
A te,.....

MUSETTA

poco rall:.....

sell them, and buy some med'cine for her..... send for a doc - tor!
ven - di, ri - por - ta qualche cor - dial,..... manda un dot - to - re!

RUDOLPH

Keep
Ri -

poco rall:.....
pp

MIMI

(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

You will not leave me?
Tu non mi la - sci?

MUSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis - ten!
A - scol - ta!

RUDOLPH

a Tempo

qui - et. No! No!
- po - sa. No! No!

18

mf a Tempo

MUSETTA

poco rit:.....

Maybe what she has ask'd us, will be her last request on earth, lit - tle
Forse è l'ul - ti - ma vol - ta che ha espresso un de - si - de - rio, po - ve -

pp *poco rit:.....*

MUSETTA

rall:..... *rit:.....*

dar - ling! I'll go for the muff, I'll come with
- ret - ta! Pel mani cot - to io vo. - Con te ver.

rall:..... *col canto.....*

MUSETTA

(Musetta and Marcel hastily go out)

you.
- rò.

MARCEL

affettuosamente

How good you are, Mu - set - ta!.....
Sei buona, o mia Mu - set - ta!.....

COLLINE (While Marcel and Musetta are talking, he removes his over-coat)

a Tempo

p *rall:.....*

All.^{to} mod.^{to} e triste ♩ = 63
 COLLINE (with increasing emotion) *poco rit:*.....

p

Gar-ment antique and rus - ty! a last good bye, fare - -
 Vec - chia zi - mar - ra, sen - ti, io re - sto al pian, tu a - -

19 All.^{to} mod.^{to} e triste ♩ = 63

pp staccatissimo *poco rit:*.....

COLLINE a Tempo

- well! fa - ded friend so tried and trus - ty..... We must part, you and
 - scen - de - re il sa - cro monte or de - vi..... Le mie gra - zie ri -

a Tempo

COLLINE

I, For ne - ver yet your back did you bow to
 - ce - vi. Mai non cur - va - sti il lo - go - ro dor - so ai

p

COLLINE *p poco rall:*..... a Tempo

rich man or to might - y; How oft safe in your pock - ets
 ricchiedai po - ten - ti. Pas - sar nel - le tue ta - sche

p poco rall:..... a Tempo

COLLINE *rall:..... a Tempo*

pp

spa - cious have you con - ceal - ed phi - lo - sophers and po - ets!
co - me in an - tri tran - quil - li fi - lo - so - fie po - e - ti.

pp rall:..... a Tempo

COLLINE *rall:..... (sentimentally)*

Now that our plea - sant friend - ship is o'er I would bid thee once
O - ra che i gior - ni lie - ti fug - gir, ti..... di - co ad -

rall:.....

COLLINE *molto rit:.....*

more, Oh! com - pan - ion tried and trus - ty,..... Fare - well! Fare -
di - o fe - de - le a - mi - co mi - o,..... ad - dio, ad -

col canto.....

COLLINE *a Tempo* (folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)

- well! Schaunard,
- dio. Schaunard

a Tempo

mf

COLLINE *Meno* (Schaunard looks up)

our methods pos-si-bly may dif-fer, but yet two kind-ly, two
o - gnu-no per di-ver-sa via met-tiamo in-sie-me due

Meno

p *pp*

COLLINE (pointing to the coat)

kind-ly acts we'll do... mine's this one; and your's leave them alone in
at - ti di pie-tà; io... que-stol'E tu... la-scia-li so-li

poco affrett.

SCHAUNARD (overcome by emotion)

Andantino

Phi-lo-sopher, you're right.
Fi-lo-so-fo, ra-gio-ni!

COLLINE

there.
là!...

Andantino

pp dolce *mf*

SCHAUNARD (looking towards the bed) (Schaunard looks about him; then, to justify his exit, *And^{no} mosso*)

'Tis true, I'll go!
E ver!... Vo via!

20 *And^{no} mosso*
Calmo

f *p*

he takes up the water - bottle and goes out after Colline, gently closing the door.)

The first system of piano accompaniment consists of four measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. The tempo and dynamics markings *cres. e affrett.* and *pp* are present.

(Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectionately kisses it)
21 Più sostenuto

The second system of piano accompaniment consists of four measures. The right hand has a melody with some triplets, and the left hand features a complex sixteenth-note pattern. The tempo marking *Più sostenuto* and dynamic markings *pp dolciss.*, *cres.*, and *pp* are included.

nately kisses it)
MIMI

The third system includes vocal lines and piano accompaniment. The vocal line for Mimi has lyrics: "Have they / So - no an -". The piano accompaniment continues with the sixteenth-note pattern in the left hand and a melody in the right hand. The tempo marking *rall.* and dynamic marking *con grande espress.* are present.

MIMI *And.^{te} calmo* (Rudolph nods)

left us? To sleep I on-ly feign ed,..... for I want-ed to be a lone with
 - da - ti? *Fin-ge-vo di dor-mi - re..... per-chè vol - li con te so - la re -*
And.^{te} calmo

MIMI

you, love.... So ma-ny things there are that I would tell you; there is
 - sta - re..... *Ho tan-te co - se che ti vo-glio di - re..... ou-na*

MIMI

(raising herself somewhat, with Rudolph's help)

one too, as spacious as the o - cean,... as the o - cean pro-found, with-out
 so - la, *ma grande co-me il ma-re,..... co-me il ma - re profonda ed in - fi-*

MIMI

con espansione

(putting her arms round Rudolph's neck)

poco rit.

lim - it..... ah! my love,... you are my on - ly love, You are my
 - ni - ta..... *Sei il mio a - mor..... e tut - ta la mia vi - ta, Sei il mio a -*

sostenendo

MIMI
love, and all, and all my life!.....
- mo - re e tut - ta la mia vi - ta.....

RUDOLPH
Oh! Mi - mi, my pret - ty Mi -
Ah! Mi - mi, mia bel - la Mi -

pp sostenendo

poco rit:.....
(letting her arms drop)

MIMI
You still think I'm pret - ty?
Son bel - la an - co - ra? *sostenendo*

RUDOLPH
- mi!
- mi. Fair as the dawn in
Bel - la co - me un'au -

poco rit:.....
pp sostenendo

MIMI
No, the si - mi - le fits not; you meant to say.....
Hai sbagliato il raf - fron - to. Vo - le - vi dir:.....

RUDOLPH
Spring!.....
- ro - ra.....

22

ppp un poco animando

272

MIMI *poco rall:*..... *molto rall.* *Più Sostenuto*

fair as the flame of sun - set. "They call.....
bel - la co-me un tra - mon - to. "Mi chia - ma -
Più Sostenuto

poco rall:..... *molto rall. mf*

MIMI (like an echo) *molto rall:*.....

me Mi - mi,..... they call..... me Mi -
 - no Mi - mi,..... mi chia - ma - no Mi -

pp *molto rall:*.....

MIMI

- mi..... but I know not why..
 - mi..... il per - chè.... non so...»

pp *p* **23**

All.^{to} mosso

RUDOLPH (in tender, caressing tones) (he takes out the

Back to her nest comes the swal-low in the spring-tide
Tor - nò al ni - do la ron - di - ne e cin - guet - ta.

All.^{to} mosso

pp *m.s.*

bonnet and gives it to Mimi)

mf *accelerando* *rall.*

MIMI

(gaily)

(motions Rudolph to put the bonnet

Why, that's my bon-net! why, that's my
La mia cuf-fiet-ta, la mia cuf-
col canto

on her head)

MIMI

All.^{to} un po' sost.^{to} ♩ = 108

(Mimi makes Rudolph sit next to her and rests her head

bon-net! Ah!... Do you re-mem-ber
-fiet-ta... Ah!... Te lo ram-men-ti
24 All.^{to} un po' sost.^{to} ♩ = 108
pp dolciss.

on his breast.)

MIMI

how we both went shop-ping when first we fell in love?.....
quando so-no en-tra-ta la pri-ma vol-ta, là?.....
RUDOLPH
Yes I re-mem-ber.
Se lo ram-men-to!

274

MIMI

This room was all in dark - - - ness...
Il lu - me s'e - ra spen - - - to...

pp

tr

RUDOLPH

While you, you were so fright - - - en'd!
E - ri tan - to tur - ba - - - ta!

dolce
p

MIMI

RUDOLPH

And to find
E a cer -

Then the key..... you'd mis - laid, love.
Poi smar - ri - - sti la chia - - - ve...

MIMI

poco rit..... a Tempo

it you went grop-ing in the dark - ness!
-car la ta - sto - ni ti sei mes - so!

Yes, search-ing, search-ing,
E cer - ca, ... cer - ca...

poco rit..... a Tempo

MIMI *rit. graziosamente* a Tempo

And you, my young mas - ter, now I can tell you frankly
 Mio bel si - gno - ri - no, pos - so ben dirlo a - des-so,

25 a Tempo

pp rit.

MIMI *rall. con grazia*

that you soon man - aged to find it.....
 lei la tro - vò.....as sai pre - sto.....

poco rit. rall.

MIMI a Tempo

RUDOLPH

It was
 E - ra

It was Fate that did help me.....
 A - iu - ta - vo il de - sti - no.....

espressivo mf a Tempo p

MIMI *rall. (remembering her first meeting with Rudolph on Christmas Eve) dolciss.*

dark, and my blush - es were un - noticed.....
 buio, e il mio ros - sor non si ve - de - va..... "Your
rall. col canto pp ppp Che

And.^{no} affettuoso

MIMI (as she faintly repeats Rudolph's words)

tin - y hand is fro - zen! Let me warm it in - to life!.....
 ge - li - da ma - ni - na... Se la la - sci ri - scal - dar!.....

And.^{no} affettuoso

ppp

MIMI

It was dark and my hand then you clasp - ed.
 E - ra bu - io, e la man tu mi prende - vi...

rall...... (a sudden spasm half)

rall......

suffocates her; she sinks back fainting)

RUDOLPH

All.^o moderato

(raising her up in alarm) **a Tempo**
quasi a piacere

Oh! God! Mimi!.....
 Oh! Dio! Mimi!.....

All.^o moderato

26
a Tempo

f *cres.* *f* *col canto* *f*

MIMI

(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

rall. molto *quasi a piacere* **And.^{te} con moto**

Nothing, I'm bet - ter.
 Nul - la... Sto be - ne.

RUDOLPH

What now?
 Che avvien?

And.^{te} con moto
espressivo

f *pp*

MIMI

poco rall:

Yes, yes, forgive me, now it's
Si, si, per-dona. Or sa - rò

RUDOLPH
(gently lowering her)

Gent-ly, for goodness sake.
Zit - ta per ca - ri - tà.

poco rall:

rit:

pp

MIMI

(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)

Allegretto

o - ver.
 buo - na...

corta

Allegretto

27

rall:

corta

p

MUSETTA (to Rudolph)

a piacere

Sleep-ing?
Dor-me?

(approaching Marcel)

a piacere

RUDOLPH

Just rest-ing.
Ri - po - sa.

MARCEL

a piacere

I have seen the doctor. He'll come, I bade him
Ho ve-duto il dot - to-re! Ver-ra; gli ho fat-to

col canto:

p 115494 *p*

278

MIMI

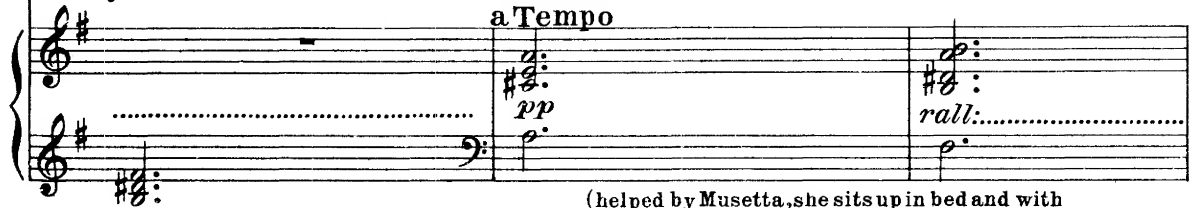


Who is it?
Chi par-la?

MARCEL

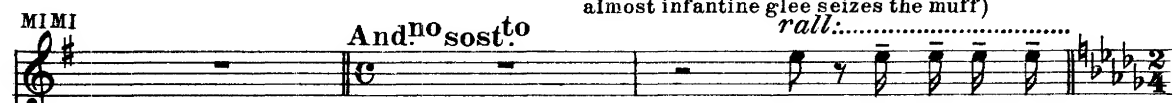


has ten. Here is the med' cine.
fret-ta. Ecco il cor-dial...



(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

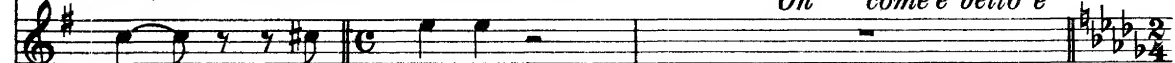
MIMI



And^{no} sost.to

Oh, how it's soft and
Oh come è bello e

MUSETTA (approaches Mimi and gives her the muff.)



I, Mu-set-ta.
Io, Mu-set-ta.
And^{no} sost.to



MIMI



feath-er-y. No more, no more my fingers shall be
mor-bi-do. Non più, non più le manialli-vi-
And^{te} lento molto



MIMI



frozen, For this muff shall make them warm. Did you give me this
-di-te. Il te-po-re... le ab-bel-ti-rà... Sei tu che me lo



p

415494

p

MIMI (stretching out her hand to Rudolph) *rit:.....*

present? You thoughtless fel - low! Thank you, It cost you
 MUSET. -do-ni? Tu! Spen-sie - ra - to! Gra - zie. Ma co-ste.

(cagerly)
 Yes.
 Sì.

pp *ppp* *rit:.....*

MIMI (Rudolph bursts into tears) *rall:.....*

dear. Weep not! I'm bet-ter. Why should you weep for
 -rà. Pian-gi? Sto be-ne... Pian-ger co - si per

ppp *rall:.....*

MIMI *con voce debolissima* *sempre più affievolendosi* *rall:..... sempre.....* (thrusts her hand into)

me?..... Here, love! ev-er with you! My hands are
 -chè?..... Qui amor... sempre con te!... Le ma-ni...

ppp *pppp* *rall. e morendo..... sempre.....*

MIMI the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is overcome by sleep.) *molto rall:.....*

much warmer; now I will sleep...
 al cal-do... e..... dormi-re...

molto rall:.....

(Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

MUSETTA *And^{te} lento e sost^{to}*

Oh Ma-ry, blessed
Madonna be-ne-

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

RUDOLPH *pp sottovoce*

What said the doctor?
Che ha detto il me-di-co?

MARCEL *pp sottovoce*

He'll come.
Ver-rà.

29 *And^{te} lento e sost^{to}*

(Rudolph, Marcel and Schaunard whisper together
Every now and then Rudolph goes on tip-toe to the bed and then rejoins his companions)

MUSETTA

Virgin, save, of thy mer-cy this poor maiden, save her, Madon-namine, from
-det-ta, fa-te la grazia a questa po-ve-ret-ta che non deb-ba mo-
dolce

pp *pp* *m. s.*

(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

MUSETTA *quasi a piacere.....*

death! Here there should be a shade, because the lamp is flicker-ing. Like
-ri-re. Qui ci vuo-le un ri-pa-ro perchè la fiamma sven-to-la. Co-

col canto..... *ppp m. d.*

(resuming her prayer)
MUSETTA **a Tempo**

this... And oh! may she re - cov - er, Madon-na, Ho - ly Mother, I
- sì... E che pos - sa gua - ri - re. Madon-na san - ta, io sono in-

a Tempo

pp

MUSETTA

me - rit not thy par - don, but our lit - tle Mi - mi's an an - gel from
- de - gna di per - do - no, mentrein - ve - ce Mi - mi è un an - ge - lo del

m. s.

MUSETTA *rall:.....*

heaven! Not serious.
cielo. Non credo.

(approaches Musetta while Schaunard advances on tip-toe to the bedside.
With a sorrowful gesture he goes back to Marcel)

RUDOLPH *sottovoce*

I still have hope. Do you think it is serious? (in a hoarse voice)
Io spero an - co - ra. Vi pa - re che sia grave?

SCHAUNARD *p*

Marcel, she is
Marcello, è spi-

pppp *rall:.....*

(Marcel in his turn goes up to the bed and retreats in alarm)

SCHAUNARD

dead!

-ra-ta... (gently enters and puts some money on the table near Musetta) *a piacere sottovoce pp*

Musetta, it's here!
Musetta,... a voi!...

COLLINE

30

mf a Tempo *dim.* *col canto.....a Tempo*

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

RUDOLPH

senza voce

Seenow! She's tranquil.
Vedi?... E tranquilla.

COLLINE

senza voce

How is she?
Co-me va?...

pppp *col canto.....*

(huskily, almost in a speaking voice)

RUDOLPH *lunga*

What's the meaning of this going and this coming, and these glances so strange?
Che vuol di-re quell'andare e ve-ni-re...quel guardarmi co-sì...
parlato con drammaticità

(as he glances from one to the other in consternation)

lunga

(unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

MARCEL **Largo sostenuto** *con angoscia*

Poor fel - low!
Co - rag - gio...

31 **Largo sostenuto**

ff *fff tutta forza*

(flings himself on Mimi's bed,
lifts her up, shakes her by the
hand, and exclaims in tones of
anguish)

RUDOLPH

Mimi!.....
Mimi!.....

Mimi!.....
Mimi!.....

dim. *dim.*

weeping

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the foot-lights.)

(the curtain slowly falls)

p *dim. sempre* *poco rall.*

Grave

ff *dim.* *pp* *pppp*

The End.